STUDIES IN TAMIL PROSODY AND POETICS

Dr. ANNIE THOMAS

INTERNATIONAL INSTITUTE OF TAMIL STUDIES
Tharamani, Chennai - 600 113.

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BIBLIOGRAPHICAL DATA

Title	:	Studies in Tamil Prosody and Poetics
Editor	:	Dr. Annie Thomas Associate Professor, IITS, Chennai - 113.
Publisher & ©	:	International Institute of Tamil Studies, C.I.T. Campus, Tharamani, Chennai 600 113.
Publication No	:	327
Language	:	English
Date of Publication	:	1999
Edition	:	First
Paper used	:	TNPL 70 GSM Super Printing
Size of the book	:	1/8 Demy
Printing types	:	10 points
No. of pages	:	viii + 136
Price	:	Rs. 45/-
No. of Copies	:	1000
Printed by	:	Parkar Computers and Publications Chennai 600 014.
Subject	:	Tamil Prosody and Poetics

FOREWORD

Today Tamil Studies have emerged as a multi-disciplinary field with tremendous global interest in the field of Tamilology. Yet very few scholars have done any useful research in the field of grammar, particularly in prosody and poetics. Dr. Annie Thomas the author of this book, is one of those very few.

Her Ph.D. Thesis, submitted to the Kerala University was 'TAMIL PROSODY THROUGH THE AGES'. Subsequently she has enriched her knowledge in the field of grammar and literature. She has a long association with International Institute of Tamil Studies having started her career as Junior Research Fellow, raised to Senior Research Fellow, Associate Professor and also as Director in-charge of the Institute for three years.

Her articles regarding Yappu or Prosody, published over the years as research articles and seminar papers are now being brought out in book form. I am happy to express my appreciation for her painstaking scholarship.

I express my sincere thanks to Hon'ble Minister for Tamil official Language, Culture and Hindu Religious Endowment, Chairman of this Institute and Thiru. T.R. Srinivasan, I.A.S. Secratary for Tamil Culture-Development and Religious Endowment for their continued guidance and support for this institute.

I also express my thanks to Parkar Computers for the neat execution of this work.

Dated 27.01.1999 **Director**

ABBREVIATIONS

A.D.	Anno Domini, in the year of our Lord
aik	ai kuṟukkam
auk	au kuṟukkam
B.C.	before Christ
c	century
C	Consonant
Cey	Ceyyuḷiyal
Cir.	Circa, approximately
C.N.	Cuvāminātam
cv, CV	Vowel Consonant
etc.	et cetera, and the rest
ibid.	ibidem, in the same place
ie.	that is
I.V.	Ilakkaṇaviḷakkam
Kārikai	Yāpparuṅkalak kārikai
L, l	long
op.cit.	opere citato, in the work cited
p	page
pp	pages
P.T.	Pirapanta tīpikai
S, s	short
s.ai	shortened ai
s.au	shortened au
s.āytam	shortened āytam
s.i	shortened i
s.u	shortened u
Tīpikai	Pirapantatīpikai
Tol.	Tolkāppiyam
Tol.Cey.	Tolkāppiyam Ceyyuḷiyal
Tr, tr	Translation
T.V	Toṉṉūlviḷakkam
V,v	Vowel
viz.	videlicet, namely
V.P.	Veṇpāppāṭṭiyal

A WORD

This is a collection of articles on Tamil Prosody and Poetics. Some are seminar papers and others written for certain publications. *Yāppu* was prepared for the Institute seminar on the Heritage of the Tamils: Language and Grammar (1979; Pub. 1980). *New Trends in Pirapantattiraṭṭu* for the Institute's publication 'Papers on Tamil Studies' (1980). *Literary Genres, Uḷḷuṟai,* and *Iṟaicci* were contributed to the Encyclopedia of Tamil literature (Asian Studies). *New genres in Pirapantattiraṭṭu* was presented in the V International Conference Seminar of Tamil Studies, Madurai (1980, Pub. 1981), *'Letter'* in the XIX All India Conference of Dravidian Linguists, Tiruvananthapuram (1991), *Impact of sanskrit on Tamil prosody* in the X World Sanskrit Conference, Bangalore (1997) and *Studies in prosody and aṇi* in the seminar on 'Fifty years of Tamil Research : Past achievements and future prospects', conducted by the Kerala University Tamil Department during its golden Jubilee Celebrations (1994). I acknowledge with thanks, these bodies and their authorities for giving me the opportunity to participate in their venture.

The body of the book is preceded by a list of abbreviations and a chart of transliteration. Bibliography and Index follow the articles.

I thank all the authorities for approving this for publication, especially the Publication Committee and Director of the Institute, Dr S. Ramar Ilango. My due thanks to the technical staff of the Institute and the printers for the perfect execution of the work.

ANNIE THOMAS

Transliteration Chart

அ	-	a	எ	-	e
ஆ	-	ā	ஏ	-	ē
இ	-	i	ஐ	-	ai
ஈ	-	ī	ஒ	-	o
உ	-	u	ஓ	-	ō
ஊ	-	ū	ஔ	-	au

ஃ - ḵ

க்	-	k	த்	-	t	ல்	-	l
ங்	-	ṅ	ந்	-	n	வ்	-	v
ச்	-	c	ப்	-	p	ழ்	-	ḻ
ஞ்	-	ñ	ம்	-	m	ள்	-	ḷ
ட்	-	ṭ	ய்	-	y	ற்	-	ṟ
ண்	-	ṇ	ர்	-	r	ன்	-	ṉ

ஜ	-	j
ஷ	-	sh
ஸ	-	s
ஹ	-	h

CONTENTS

YĀPPU

Yāppu is taken here to include both Ceyyuḷiyal and Paṭṭiyal, which deal with the two sections of prosody. In Tamil, prosody dealing with metre and versification, is considered as a branch of grammar. Individual works as well as sections of grammatical treatises handle this subject.

In Tamil, prosody holds a very prominent position. More treatises have come on prosody, compared to other spheres of grammar. The large number of prosodical works show that it was once a widely studied subject. The partial and full extinction of many of these treatises reveal a decrease in interest in a later age.

The earliest available work in Tamil, viz., Tolkāppiyam (1st c. B.C.) is also the first work to deal with prosody. Prosody was included as a section of Poruḷ atikāram in this threefold grammatical work. Commentator Pērāciriyar (14th c. A.D.) observes that this Ceyyuḷiyal of Tol. was referred to as 'Yāppatikāram', which shows the individual growth of prosody as a separate entity, with a four-fold grammatical classification. Prosody was the first section to separate thus, into an individual whole. The introduction of Pāṭṭiyal by the 10th c., widened the span of Yāppu, by including literary genres and augury in verse. These two aspects developed into individual works, like Poruttaviḷakkam (19th c. AD.) and Pirapanta marapiyal (16th c. AD.). Even in 'poruttam', maṅkalam alone grew into a separate entity in Varaiyaṟutta pāṭṭiyal (13th c. AD.). The coming up of an individual prosodical treatise on viruttam, viz., Viruttappāviyal (20th c. AD.) and another one on vaṇṇam, viz., Vaṇṇattiyalpu (19th c.) show the separate growth of even minor sections of prosody. We may definitely say that no other branch of grammar has similarly sprouted into so many separate wholes.

Till the introduction of prose, verse used to be the form of expression for all contents, literary and non-literary. Such an extensive use of verse form naturally brought in different

structures and deviations in them. Poets also experimented new forms and introduced new metres from folk literature and by the influence of neighbouring and foreign cultures. So each period saw a change and development in the forms of versification, which later evolved new metres and came to be included in the prosodical treatises.

About thirty individual works and sections of grammatical treatises deal with the study of Yāppu. Threefold grammars like Tolkāppiyam and Ilakkaṇaviḷakkam and five fold ones like Vīracōḻiyam, Toṉṉūlviḷakkam, Muttuvīriyam and Cuvāminātam handle it in their sections, Ceyyuḷiyal, Pāṭṭiyal and Yāppatikāram. All the other works are completely devoted to the subject.

These works, allotted to the study of Yāppu, may be classed into three categories. (1) Those that deal with Ceyyuḷ (2) those that examine Pāṭṭu and (3) those which study both.

In the former we have a few more types (i) Those which give the elements and forms of verse - like Tolkāppiyam, Yāpparuṅkalam, Kārikai, Vīracōḻiyam, etc. (ii) Those which do not list rules but provide example verses alone - like Citamparacceyyuṭkōvai, Māṟaṉpāppāviṉam and Palcantap parimaḷam and (iii) Those which restrict their corpus to a particular verse form - like Vaṇṇattiyalpu and Viruttappāviyal.

Of those works that deal with Pāṭṭiyal, Paṉṉirupāṭṭiyal is the earliest available work (12th c. AD.). It was preceded by two centuries of Pāṭṭiyal tradition, according to literary historians. In the following centuries also many works came up in this field. In these also we find a few varieties like, those which deal with Poruttam (concords) and Pirapantam (genres) and those which consider one of these two alone.

Both ceyyuḷ and pāṭṭu are examined in a few works like Ilakkaṇaviḷakkam, Citamparappāṭṭiyal and the Yāppatikāram sections of Toṉṉūlviḷakkam, Muttuvīriyam and Cuvāminātam.

From these we gather that ceyyuḷ, yāppu, pāttu, pā and occasionally pirapantam are used to denote works on prosody. The term ceyyuḷ which once included all compositions, later gave way to the word yāppu, which had earlier meant, 'the elementary system of meaningful verse composition'. While the term yāppu retained its position, ceyyuḷ was used to mean pā and pāvinam, i.e., verse, metre, etc. The words pā, pāṭṭu and pāṭal were also used in a similar sense.

As grammar is considered to be the outcome of literature and evolved from them, it is expected to reveal the nature of the literatures of its period. Not only contemporary works but also those which precede them and the earlier traditional grammars influence the later grammarians in forming rules and noting deviations and exceptions. A historical study of the prosodical treatises, though show a considerable amount of deviations and changes, also reveal a fundamental unchanging base.

Old forms giving way to new ones, may be due to the influence of different factors, like foreign cultures, folk-lore, etc. These new forms are not immediately accepted by all grammarians. So some works note them down, while others just ignore and leave such ones. Many verse forms which we come across in literatures are not included in the many traditional grammars. The reason may be that they are not accepted by the grammarians who give importance to tradition, or they expect them to be included as exceptions under certain traditional forms. Only, a long period after a new form is structured and used in literature, it is absorbed in the grammatical works. So we may say that prosodical treatises are not up to dated but lag behind a few centuries in their ideas.

The works of this century like Yāppatikāram and Toṭaiyatikāram by Pulavar Kuḻantai have fulfilled this want, as they discuss many of the new and folk metres prevalent in Tamil literatures. They have cleared good paths into the unmanifested field of new metres and so are remarkable in the field of Tamil prosody.

Tolkāppiyam is unique in the study of prosody. Though prosody deals only with the structure of verse-metre, Tolkāppiyam does not stop with that. It lists the elements of prosody and in that includes all components of the poem, viz., form, content and expression. So it thinks not only of the outer form, but of the inner structure also. We do not find this nature in the later prosodies, as they deal only with the outer form and explain rules regarding the same. Here we find two very different schools of thought. The one of Tolkāppiyam is not followed by any of the others, while the one formed by Kākkaipāṭiṉiyār, considered to be a contemporary and colleague of Tolkāppiyar is followed by all the later prosodians.

Under the element yāppu, Tol. refers to a few literary types and through the elements tiṇai to eccam, considers the presentation of akapporuḷ content. In the period of the pāṭṭiyal works, special thought is given to the various literary genres of the language and so it grew into, a separate branch of prosody. The 'vaṉappu' of Tol. is also taken by critics to deal with literary types.

The introduction of auspicious word and letter and such other aspects in verses is also of a later origin, which expanded the span of prosody. This aspect would have come in a period which gave importance to caste, creed and was controlled by superstitions. This section of pāṭṭiyal is not acceptable to the modern mind. The factors regarding prosodical elements, verse form and literary genre are the three important aspects in the study of prosody. A complete study of the prosodical works reveal to us the theories, their developments and also the aptitude for literature in a society and in a period.

ELEMENTS

The prosodical treatises list the basic elements of all metrical compositions. The line, foot, stress group or syllable and the stanza form are generally considered as the basic elements, by prosodical treatises of different languages. These have certain changes according to the genus of the language.

The primary components of Tamil metres are listed by most of the Tamil prosodical works in their beginning verses or chapters. But there is more difference than commonness in these works, regarding the elements. Tolkāppiyam lists thirty four, while others give only four to seven. They leave many mentioned by Tolkāppiyam and add only a few new ones like taḷai. These also are not entirely new, as they were already discussed by Tolkāppiyam, but not in the pretext of elements.

The listing of the 34 elements in two groups of 26 and eight is unique in Tolkāppiyam. The reason for such grouping is that the former are found in all verses while the latter are considered for compositions as a whole. Yet another thing to be noted here is that Tolkāppiyam lists elements, both abstract and concrete ones. The twenty-six listed by Tolkāppiyam may be classed as those dealing with mere structure or form, and those regarding content. In the latter, along with subject matter the modes of expression also are considered. Though the later grammars do not give many elements, they examine a few more said by Tolkāppiyam, in their chapters on exception or on other occasions. So we find a continuation of thought but difference in conception. Yet another factor to be mentioned is that Tolkāppiyam considers 'pā' (verse) as an element, while the others deal it not as an element but as the 'whole'.

Elements listed only by Tolkāppiyam are māttirai, yāppu, marapu, nōkku, pā, aḷavu, tiṇai, kaikōl, kūṟṟu, kaḷaṉ, kālam, payaṉ, meyppāṭu, eccam, muṉṉam, poruḷ, tuṟai, māṭṭu, vaṇṇam and the eight vaṉappu, viz., ammai, aḻaku, toṉmai, tōl, viruntu, iyaipu, pulaṉ and iḻaipu.

Of these (1) māṭṭu is retained as poruḷkōḷ in their sections on exceptions by Yāpparuṅkalam and Kārikai. Similarly (2) vaṇṇam is dealt to some extent by Yāpparuṅkalam, Vīracōḻiyam, Ilakkaṇaviḷakkam and Muttuvīriyam. (3) The eight vaṉappu are descriptively examined by Ilakkaṇaviḷakkam and merely referred to in Yāpparuṅkalam and Kārikai. (4) yāppu is dealt with by Ilakkaṇaviḷakkam in its pāṭṭiyal. (5) pā and aḷavu are handled elsewhere, by all the works.

The elements not included in the first list but discussed later, in the course of the work, by Tolkāppiyam are taḷai, kūṉ and vakaiyuḷi. Most of the later grammars also discuss these, but only Taḷai is accepted by all of them in the status of an element. Vikāram, eḻuttalicai, vāḻttu, vacai, oppu, puṉainturai and āṉantam are the other factors discussed by some of the later prosodies.

Only the elements like eḻuttu, acai, cīr, aṭi, tūkku, toṭai and taḷai are handled by most of the treatises. These also are not dealt with identically in all the works, but have differences and deviation from one another. A few of them show a development in the course of time. This would have been influenced by the development of thought on the part of grammarians and literatures.

Eḻuttu : The letter, is considered as the second basic element by Tolkāppiyam, while Yāpparuṅkalam, Kārikai, Citamparap pāṭṭiyal, Ilakkaṇaviḷakkam and Toṉṉūlviḷakkam consider it as the first one.

The types of letters are given individual thought in Yāpparuṅkalam, Kārikai and Citamparappāṭṭiyal alone. Yāpparuṅkalam lists 15 letters types, while Kārikai puts down 13, and Citamparappāṭṭiyal fourteen. In total we have sixteen types, viz., uyir, mey, uyirmey, kuṟil, neṭil, uyir aḷapu, oṟṟaḷapu, valliṉam, melliṉam, iṭaiyiṉam, kuṟṟiyalikaram, kuṟṟiyalukaram, āytam, aikārakkuṟukkam, aukārakkuṟakkam and makarakkuṟukkam. This list shows that the prosodical concept of letter differs from the general letter principles of the language.

The letter is considered as a basic member in the formation of other elements like acai, cīr, aṭi, toṭai and vaṇṇam.

In the section on 'concords', letter is given more prominence. Of the ten concords, seven are based on letter. Paṉṉirupāṭṭiyal which deals with twelve concords, puts the nine regarding letter in an individual section, viz., Eḻuttiyal.

Though letter is an important basic element, Vīracōḻiyam, Ilakkaṇaviḷakkam and Muttuvīriyam do not give individual thought to it in their sections on prosody. This may be due to the

factor that these fivefold grammars have included these concepts regarding letter in their chapters on a phonology (E̲luttatikāram).

Acai : This element, made up of letters is not much similar to the "Syllable". In the syllable only a single vowel forms the nucleus, while in 'acai' one to three vowels can occur.

Tolkāppiyam talks of four acai, nēr, nirai, nērpu and niraipu and includes them under the two names 'iyal acai' and 'uriyacai'. The later grammars give only the first two. Kākkaipāṭin̲iyam notes the name as tan̲iyacai and iṇaiyacai. Yāpparuṅkalam, Ilakkaṇaviḷakkam, Muttuvīriyam and Cuvāminātam give the possible number of acai as eight; four nēracai and four niraiyacai.

Vīracōl̲iyam and Muttuvīriyam give this acai the first place in the list of elements, as they neither consider māttirai nor el̲uttu.

Cīr : This may be equated with the prosodic element 'foot'. This cīr is made up of two or three acai, according to Tolkāppiyam. As an addition, it accepts a cīr of a single acai also. But all the latter works, except Vīracōl̲iyam give it as having one to four acai and so of four types, ōracaiccīr, īraccaiccīr, mūvacaiccīr and nālacaiccīr.

Tolkāppiyam gives Iyar̲cīr and Uriccīr under īracaiccīr and veṇcīr and vañciccīr under mūvacaiccīr. Because of combination, Tolkāppiyam has, in total 84 types of cīr, while the other works have only 30. Amutacākaram rules out nālacaiccīr as unnecessary.

While Yāpparuṅkalam and others use the names iyar̲cīr, uriccīr and potuccīr, Vīracōl̲iyam has the terms mur̲cīr, iṭaiccīr and pir̲cīr.

Only Tolkāppiyam gives restriction in the number of letters to each cīr type. Leaving the consonants, a cīr may have one to five letters. Very rarely in vañci, there may be six also. The minimum number of letters in a vañciccīr is three.

In the branch of concord, kaṇapporuttam deals with cīr.

Taḷai : Tolkāppiyam and Viracōḻiyam do not consider this as an element. All other works refer to it and note seven kinds under it. There is not much difference of opinion about this element among the prosodical treatises. The naming of taḷai according to the metres is worth mentioning. In cīr also we have this naming similarity. These show that some of the elements are considered with respect to the metres where they frequent and abound.

Though taḷai is based mainly on īracaiccīr and mūvacaiccīr, a few works like Yāpparuṅkalakkārikai, Toṉṉūlviḷakkam and Muttuvīriyam consider taḷai for ōracaiccīr as well as nālacaiccīr.

The few ideas seen in Tolkāppiyam regarding the practice of taḷai, has later paved the way for it being recognized as a separate element.

Aṭi : The metrical line, made up of two or more cīr is called aṭi. This element is considered basic in the formation of metre. We come across two concepts in the classification of line. One is based on the number of letters, while the other on the number of cīr. The name kaṭṭaḷai aṭi is given to the former while the term cīrvakaiyaṭi is used to denote the latter by the commentators. Both these classifications are found only in Tolkāppiyam, while the later works give lines on the basis of cīr alone.

The lines are classed into kuṟaḷaṭi, cintaṭi, aḷavaṭi, neṭilaṭi and kaḻineṭilaṭi. These terminologies were used in different senses in different periods. Tolkāppiyam uses it to denote those lines which were classified on the basis of letters, while all the others use it to denote the lines classed on the basis of feet.

In Tolkāppiyam, the letter classification is done mainly on four feet lines, which are the standard lines. In a few of the later works, the verses by name kaṭṭaḷaik kalippa and kaṭṭaḷaik kalitturai are given with letter restriction in eight feet and five feet lines respectively. The Sanskritised cantam and taṇṭakam

verses of Vīracōḻiyam also show the classification according to the number of letters. Only the vowels are counted in these letter-lines.

According to Tolkāppiyam the five types of lines with the seventeen varieties (4 to 20 letters), are capable of occurring in 625 ways.

The foot-lines range from two to six feet, generally. Tolkāppiyam commonly thinks about lines of two to four feet alone. In the quickening rhythms lines with five to seven feet also are thought of. Ilakkaṇaviḷakkam considers eight feet as the higher limit for line. Kākkaipāṭiṉiyam, Toṉṉūlviḷakkam, etc., note that longer lines are not worthy of consideration. Yāpparuṅkalam and Muttuvīriyam take the higher limit up to ten.

The terms like āciriya aṭi (1287), kalittaḷi aṭi (1282), iyaṟcīr veḷḷaṭi (1319), found in Tolkāppiyam show that the line concept may be considered on other bases like pā, cīr and taḷai also. Ilakkaṇaviḷakkam, Cuvāminatam etc., refer to their lines on the basis of taḷai. Vīracōḻiyam gives the names of the five elements of nature to these five lines (aimpūtam). The reason for such novel thinking is not known.

Yāppu : The process of the meaningful composition of verse line is put up only in Tolkāppiyam as an element. The seven types under this are explained in the course of the work. Later, Ilakkaṇaviḷakkam refers to this, not as an element but in its pāṭṭiyal, and adds vāḻttu and has provision for further additions also.

Tūkku : After Tolkāppiyam, only Yāpparuṅkalam includes this in the list of elements. The metrical-note of the different metre types are considered here. Other prosodies include this under pā, and do not deal with it separately.

Toṭai : This element common to all prosodies, is defined only by Kākkaipāṭiṉiyam. It is the consonance of letter, word, etc. at prefixed positions, and the contrast of word and sense in special places, of a verse.

Of the five main toṭai, Tolkāppiyam gives the four, viz., mōṉai, etukai, muraṇ and iyaipu, in one cluster; except Vīracōḻiyam all treatises give all the five. Vīracōḻiyam gives only mōṉai and etukai.

Of the sub varieties of toṭai , Tolkāppiyam gives only poḻippu and orūu; and even these are considered for etukai alone. Other treatises add iṇai, kūḻai, mēṟkatuvāy, kīḻkkatuvāy and muṟṟu. Yāpparuṅkalam and Ilakkaṇaviḷakkam add aṭi also here. Of the additional varieties, niralniṟuttamaittal and iraṭṭaiyāppu of Tolkāppiyam are completely left out in the later works. Antāti and iraṭṭaittoṭai of later days are not found in Tolkappiyam. Only centoṭai is taken down through the ages.

When Tolkāppiyam talks of mōṉai it refers to the idea that not only the identical letter, but also letters of the same class can occur as mōṉai. Later works like Vīracōḻiyam and Toṉṉūviḷakkam list and pair these letters; and also bring three more class as, varukkam, neṭil and iṉam under this. For etukai also, Tolkāppiyar's idea is expanded into three categories in the later period.

Kārikai adds a few new varieties in etukai, like uyir, ācu, iṭaiyiṭṭu, iraṇṭaṭi and mūṉṟām eḻuttu oṉṟal. Toṉṉūvliḷakkam gives the varieties talaiyāku, iṭaiyāku and kaṭaiyāku.

For muraṇ toṭai, Yāpparuṅkalam adds the types, kaṭaiyiṇai, piṉ and iṭaippuṇar while Kārikai adds kaṭai and kaṭaikkūḻai also.

The total number of toṭai is thought of by Tolkāppiyam and the commentators decipher it differently as 13,699; 13,708 and 19,291. Kārikai simplifies it by giving 43, while Cuvāminātam differs and denotes 51.

METRES

Tolkāppiyam deals with the metrical structures under the element 'pā'. None of the later prosodies consider this as an

element, but verse itself, and allot a separate section for the same. Tolkāppiyam uses the word 'ceyyuḷ' to mean composition as a whole, and so verse structure becomes the component part. Later works think in terms of metrical form alone and name it as 'ceyyuḷ'.

Tolkāppiyam classifies pā into four kinds, viz., āciriyam, vañci, veṇpā and kali. Āciriyam includes vañci; similarly veṇpā includes kali and so the four may be condensed as two. Such pairing is done as they have similarity of nature and style. This shows that at an earlier stage there were only the two forms āciriyam and veṇpā and that they later grew into two more new forms. Maruṭpā and paripāṭṭu would have come up in an even later period. Tolkāppiyam deals with these two also.

Of all these metres, the primary four are given by all prosodies. After Tolkāppiyam, paripāṭal gets included only in Pāppāviṉam. All works except Yāpparuṅkalam discuss maruṭpā. Cuvāminātam includes maruṭpā under āciriyam.

The divisions of pā and pāviṉam is later to Tolkāppiyam. Tāḻicai, tuṟai and viruttam are the three pāviṉam found in all the four basic metres and thus a total of twelve submetres are found.

The divisions of 'padhyam' and 'gadhyam' are found in Vīracōḻiyam and Toṉṉūlviḷakkam. Pā and pāviṉam are included as 'padhyam' in Toṉṉūlviḷakkam. The influence of Sanskrit prosody is seen in this classification.

The cittirakavi discussed by Yāpparuṅkalam, and the metrical varieties, viz., cantam and taṇṭakam of Vīracōḻiyam, are special and unique in the field of Tamil prosody.

The content of the metres is discussed in Tolkāppiyam. Of the later works, only Amutacākaram gives thought to this. In the other prosodies, content is considered only for maruṭpā.

Āciriyam : Of the four verses, āciriyam is considered first by Tolkāppiyam, Kārikai, etc., while Yāpparuṅkalam and some others give the primary place to veṇpā and consider this

only secondly. This is considered to be the king among metres. Tolkāppiyam does not give the varieties of this metre clearly. It's explanation of maṇṭilam and kuṭṭam may be considered as the earlier forms of nilaimaṇṭila āciriyappā and kuṭṭac centūkku, which is also called iṇaikkuṟaḷ āciriyappā. All later prosodies have the four types, nēricai, iṇaikkuṟaḷ, maṇṭilam and nilaimaṇṭilam. Cuvāminātam includes nūrpā and maruṭpā also under this and so has six types of āciriyam.

Yāpparuṅkalam and Cuvāminātam list the endings of this pā as, i, ē, ā, āy, eṉ and ai.

The length of the āciriyam varies from three to thousand lines. Cuvāminātam consideres the lower limit as a single line. This is possible, as it includes nūṟpā in akaval. The Aruṭperuñcōti akaval of Vaḷḷalār has 1597 lines and exceeds the upper limit.

The sub types of āciriyam, viz., āciriyat tuṟai, āciriyat tāḻicai and āciriya viruttam are explained by all the later prosodies. Of the three, āciriya viruttam is dealt, with speciality and individuality in Viruttappāviyal.

Veṇpā : The classification of the metrical variants of veṇpā is unique in Tolkāppiyam. Form and content are the basis of classification in Tolkāppiyam, while the length of the verse and the practice of taṉiccol (detached foot) are the bases in other later works. Neṭuveṇ pāṭṭu and kuṟuveṇ pāṭṭu of Tolkāppiyam based on line length may be equated with kuṟaḷ veṇpā and pakṟoṭai veṇpā of later days. The types kaikkiḷai and aṅkatac ceyyuḷ of Tolkāppiyam are based on content. Paripāṭṭu is a completely different type.

In all other prosodies, the classifications under veṇpā metre are very clear and systematic, and types with definite pattern are evolved. Yāpparuṅkalam gives five types, kuṟaḷ, cintiyal, nēricai, iṉṉicai and pakṟoṭai. Kārikai had two varieties under cintiyal, viz., nēricaiccintiyal and iṉṉicaic cintiyal. The single variety, referred to by both the names kaliveṇpā and veṇkalippā by Kārikai, are thought of as two different varieties by

Vīracōḻiyam and it lists kalivenpā under veṇpā (and veṇkalippā under kalippā). The cavalai verse introduced by Vīracōḻiyam is taken by Toṉṉūlviḷakkam as a veṇpā variety and added here, thus increasing its varieties under veṇpā. According to Cuvāminātam veṇpā has nine varieties, as it considers three types of nēricai, viz., irukuṟaḷ nēricai, oruvikaṟpu āciṭai nēricai and iruvikaṟpu āciṭai nericai along with the usual six.

Kalippā : The name muraṟkai is also used to refer this in Tolkāppiyam. The number of metrical variants under kalippā differs in Tolkāppiyam and the later prosodies. Tolkāppiyam has four varieties, viz., ottāḻicai, veṇkali, koccakam and uṟaḻ kali. All later prosodies have the first three, and leave the fourth completely. Toṉṉūlviḷakkam has veṇkalippā as well as kaliveṇpā and adds kaṭṭaḷaik kalippā thus increasing the number. Five type differences are considered under koccakam and three under ottāḻicai and so the total number is given as nine in Cuvāminātam.

The ottāḻicai of Tolkāppiyam and the later works are not identical. Tolkāppiyam gives two varieties, one on the basis of component parts, and the other on content, viz., the praise of God. In the latter variety, according to the component parts two more varieties vaṇṇakam and orupōku are considered and in this orupōku, two further divisions koccaka orupōku and ampōtaraṅkam are given. In the later works, what was given by Tolkāppiyam as the variety on the basis of component is considered as nēricai ottāḻicai, names vaṇṇakam and ampōtaraṅkam have paved the way for vaṇṇaka ottāḻicai and ampōtaraṅka ottāḻicai. The koccakak kali of Tolkāppiyam and the later works are also not identical. But there is similarly between koccaka orupoku of Tolkāppiyam and koccakak kali of later days.

Kākkaipāṭiṉiyam and Toṉṉūlviḷakkam are the works which explain all the six components of kalippa, viz., taravu, tāḻicai, taṉiccol, curitakam, arākam and ampōtaraṅkam.

Kalippā also has the three sub varieties of metres. Kaṭṭalaik kalittuṟai is explained first by Vīracōḻiyam.

Viruttappāviyal deals descriptively about kaliccanta viruttam, cantak kaliviruttam and cantak kalitturai. These have letter restriction and show the influence of Sanskrit prosody.

Vancippā : Tolkāppiyam gives the second place to this in the list of metres, while all other works give only the last place to this. The varieties of this pā are not given by Tolkāppiyam. The ending of vañci in akaval metre is considered by later treatises.

Metre and Caste : The pāṭṭiyal treatises, which belong to a period, after the 10th c.AD., class the above four metres under the four main castes. Veṇpā, because of its purity of structure is considered as antaṇaṉ (Brahmin); āciriyam, because of its popularity becomes aracaṉ (king). Kalippā is named as vaṇikaṉ (trader) and vañci as veḷḷāḷar (tiller) or the low caste (cūttiraṉ).

Other than caste, colour, flower, land and many other factors are also considered for the different metres.

CONCORD

The first section of pāṭṭiyal, viz., poruttam deals with the concord in letter, word, etc., which are considered auspicious in the beginning of a poem or a literary composition.

The earliest pāṭṭiyal available, Paṉṉiru pāṭṭiyal specifies twelve concords, while the other works talk of only ten. Pirapanta tīpikai and Varaiyaṟutta pāṭṭiyal deal with only one, i.e., maṅkalap poruttam.

In a period of religious upheaval and caste feelings and creed differences, even the language suffered certain restrictions and regulations as above, which cannot be accepted as logical or scientific. Origin of the alphabets were attributed to the many Gods; letters were considered to have caste, gender and so on.

Ten concords were discussed on the basis of letters; maṅkalam, col, etc., deal with words; kaṇam and peyar are meant for the metrical foot and name. In the medieval period all these

factors were considered for poetic compositions, as they believed in the good and bad effects of the language. The earliest of these, Paṉṉirupāṭṭiyal gives importance to the concord of letters, while the later give preference to word, in maṅkalapporuttam; Veṇpā pāṭṭiyal says that if the concords are followed, wealth will abound, diseases will disappear and virtues will grow. Such a belief has incorporated these factors in the pāṭṭiyal works.

Piṟappu : The creation of letters is considered separately by Paṉṉirupāṭṭiyal, while later works have it in their sections on varuṇam (concord of caste). Certain works like Toṉṉūlviḷakkam and Muttuvīriyam do not deal with this as it is neither scientific nor acceptable by all. A change in tradition is seen here. The fact that Toṉṉūlviḷakkam was the work of a Christian, and foreigner, can also be thought of in this context.

There is difference of opinion about, which God created which letter. All the twelve vowels were created by Brahma (or Civaṉ); 'k' by Iṉtiraṉ (or Māl); l and v by Kupēraṉ (Yamaṉ or Iṉtiraṉ); ḷ and ḻ by Yamaṉ (or Varuṇaṉ); ṟ and ṉ by Varuṇaṉ (Viyāḻaṉ or Kupēraṉ). These differences show the individualities of the pāṭṭiyal works.

Varuṇam : This caste division of letters is unnecessary and ridiculous. The rule that the particular letters should be used to praise the hero of a particular caste might have come at a time when the caste feelings ruled the multitude. The theory that the letters created by a particular God are claimed for a particular caste reveals the power of the higher castes over Gods and religions even. When we see that the letter 'ḻ' special to Tamil language is termed as cūttira cāti, we reckon the influence of a non-tamil culture.

Kati : Grouping the letters according to the four kinds of births considered for human beings is also unnecessary. Only the letters of the Godly and human births are taken to be auspicious to begin literature, as the other two bring in evil.

Uṇavu : As there are good as well as poisonous food, letters are also classed into two categories of good and poisonous one. This shows the once prevalent practice of using language as a deadly weapon.

If the poisonous letters come near the hero's name in the literary composition, it brings him death or fear. So it is avoided in Tacāṅkam and Tacāṅkattayal and such other literary genres.

Pāl : Masculine, feminine and neuter (ali or pēṭi) are the three genders in which the letters are classed. The ali letters should not come in the beginning of literature. When a male is praised, the poem should begin with the letters of the same gender. As an exception, the letters of the two genders may mix occasionally. According to Muttuvīriyam they should never mix.

Short letters are masculine and long ones feminine according to most pāṭṭiyal works, while Toṉṉūlviḷakkam adds another school of though that vowels are masculine and vowel consonants (uyirmey) are feminine. Āytam and consonants are classed as ali by all treatises.

Tāṉam : Concord in the position of letters, seen between the name of the work and the hero is considered here. The twelve vowels are classed into five groups of long and short and called pālaṉ, kumaraṉ, aracaṉ, mūppu and maraṇam of which the first three are the friendly positions capable of connecting the hero with the poem.

Kaṉṉal and *puḷ,* classify letters according to time measure and bird. Of the five short vowels the first three have auspicious time of the day and so are applicable in the beginning of literature. These two are thought of only by Paṉṉirupāṭṭiyal.

Nāḷ : Classification of stars for letters are given here, so that the birth star of the hero and the star of the commencing letter of literature have concord.

The twenty seven stars are divided into three equal parts and in each one the 1st, 3rd, 5th and 7th are prohibited while the 2nd,

4th, 6th, 8th and 9th are accepted as the first letter of a poem. This division is done with the hero's birth star as the first one, and avoiding the 8th and 23rd also.

Kaṇam deals with the concord of cīr. Only four out of the eight mūvacaiccīr (trisyllabic foot) are considered capable of becoming the first cīr of any poetic composition, as only they are auspicious. These if used as the first cīr will bestow long life, fame, wealth and glory to the hero. The remaining four are banned as they cause disease, distraction, difficulty and death to the hero.

As an exception, nirai ending iyaṟ cīr, coming with maṅkalam may also be accepted. In a later age, Cuvāminātam says that all iyaṟcīr can come as the commencing cīr. This may be because most Tamil works have such a beginning.

Maṅkalam : What Paṉṉirupāṭṭiyal mentioned as maṅkalam is later divided into the three concords, viz., maṅkalam, Eḻuttu (letter) and Col (word). The auspicious words which are capable of commencing the poem are called maṅkalam. Prosodical treatises list such proper words. The number of words vary from 15 to 35. Varaiyaṟuttapāṭṭiyal and Pirapantatīpikai are the works which think of the particular letters which may follow a particular auspicious word. Paṉṉirupāṭṭiyal gives a few special points about this word. The literatures which are composed on humans should not have the maṅkalam words beginning with the vowel. The number of letters in the maṅkalam word should be odd, when counted with consonants. The maṅkalam word should have only one meaning and so not a homonym. The word should not be split with cesura. If such a defect is present it will have bad effects on the hero. So to spoil somebody, such damaging is also done.

Literatures can also commence with synonyms of auspicious words, and with prefix. The maṅkalam words can occur also in the middle and end. Even if a poisonous letter occurs in a maṅkalam word, it is acceptable.

Peyar : The concordance between the name of the hero and the first letter of the poem is dealt with here. Of the eight

names and titles of the hero, his first name and honorary name will be considered in this concord. This aspect of concord is given only by Paṉṉirupāṭṭiyal.

Col : Concord in word is dealt under this. The ideas conveyed under maṅkalam in Paṉṉirupāṭṭiyal were later taken into an individual concord. Here the characteristics of the first word that commences a poem are listed. Cesura, meaninglessness, homonym and such other aspects should not occur in the commencing word.

Not only the first word, but the words of tacāṅkam should also be free of cesura and they should not be preceded or followed by any word or meaning denoting killing.

Eḻuttu : The number of letters that should come in the first word are considered here. The general opinion is that the number of letters should be odd. But Navanītappāṭṭiyal jointly considers the number of letters in the hero's first name and in the first word of the poem and says that it should be of even number. So two diagonally opposite opinions are found.

GENRE

The Pāṭṭiyal treatises are the source for knowing about the many Tamil literary compositions. Paṉṉirupāṭṭiyal refers to the literary genre with the word 'iṉam' while others include it as akalappā (V.P.), vittārakavi (I.V.) and pirapantam (C.N.).

These literatures are generally classed under two groups, viz., toṭarnilai and taṉippā. Paṉṉirupāṭṭiyal forms three subsections like, onrē ātal, oṉṟu pala ātal and pala oṉṟātal. Prosodists further divide toṭarnilai into coṟṟoṭarnilai and poruṭṭoṭarnilai also.

As the Pāṭṭiyal works belong to different periods, there is difference of opinion among them regarding the number, nature, content and form of the literary composition. The general idea is that there are numberless genre. But in the treatise Pirapanta marapiyal and Pirapantattiraṭṭu, the number is fixed as ninety-

six. But when we look into the other pāṭṭiyal works and the available Tamil literatures we come across quite a large number, which do not come under this ninety-six.

From the many Pāṭṭiyal works we come to know of about 200 different varieties, starting with Cātakam, Piḷḷaikkavi and going upto Ēcal. Of these Paṉṉirupāṭṭiyal lists 62 types, Veṇpāppāṭṭiyal 53, Navanītappāṭṭiyal 45, Pirapantamarapiyal 63, Citamparappāṭṭiyal 59, Ilakkaṇaviḷakkappāṭṭiyal 64, Toṉṉūlviḷakkam 91, Muttuvīriyam 90, Pirapantatīpikai 96 and Cuvāminātam 37. These are made up of one or many stanzas and in the latter, one or many metrical types occur. From Toṉṉūl viḷakkam,

'Pāpporuḷ aḷavāti palapeya ruḷa piṟa',

we find that the varieties differ on the basis of metre, content, limit, number of stanzas and such others. This explanation also shows that this is an ever growing field, capable of including any number of new additions.

When we look into the Poruḷatikāram of Tolkāppiyam and the akapporuḷ and purapporuḷ grammars that followed, we find that they have much influenced the sprouting of new literary varieties. The growth of pāṭāṇtiṇai has evolved many of the pāṭṭiyal items.

Āṟṟuppaṭai, Maṟam, Kuṭaiveṇpāṭṭu, Kaṇpaṭai, Tuyileṭai, Kaṭainilai, Kaiyaṟunilai, Veṭcimālai, Karantaimālai.... Puṟanilai, Vāyuṟai, Ceviyaṟivu, Iyaṉmoḻivāḻttu, etc., which have grown out into individual works from Puṟattiṇai; and Ulā, Maṭal, Kaikkiḷai mālai, Tūtu, etc., which have developed with Akapporuḷ content hold proof for the above fact.

The available genre from Pāṭṭiyal and literatures help us to evolve a few basic classifications under which we may include the many literary varieties. We have those on the basis of content; metrical structure; number of stanzas; combination of particular

components; letters of the alphabet; folklore; prosodical nature and a combination of one or more of the above.

Āṟṟuppaṭai, Ulā, Maṭal and many such others are named after the content. So here subject matter is the criteria for classification.

Iṉṉicaittokai, Virutta vakai, Tāṇṭakam, Maruṭpā are all formed on the basis of metre.

Patikam, Catakam, Eṇceyyuḷ, Nāṟpatu etc., have the number of stanzas as their fundamental property.

Piḷḷaippāṭṭu, Ciṉṉappū, Tacāṅkam, Kalampakam, Aṅkamālai and such others are expected to possess certain component parts, which provide a wholeness to them.

Varukkak kōvai, Varukkamālai - are formed with the letters of the alphabet.

Ammāṉai, Ūcal, Pantaṭi, Ēṟṟam, Kummi, Tālāṭṭu and many such poems have come because of the influence of folklore.

Antāti, has the particular prosodical nature as its governing aspect.

In varieties like, Patiṟṟuppattantāti, number of stanzas and prosodical nature unite to form the classification. In others such as Orupā orupatu, Navamaṇi mālai and Alaṅkāra pañcakam, the metre and stanza numbers join as bases. Ūr venpā, Peyariṉṉicai and such others have content and metre as fundamental features. These show that more than one aspect can also be the ground for classification.

Some varieties have very close resemblance to each other but are considered as two different types; because of this - Kalampakam, devoid of a few components like Orupōku, Ūcal, etc., becomes Paṉmaṇimālai; The tacāṅkam of a king can be sung as Tacāṅkap pāṭṭu or Ciṉṉappū, etc. In other context, the gender of the person who is praised changes the particular variety - Nāmamālai, Pukaḻccimālai.

These different literary varieties picture all kinds of humans and celestials, from a babe to God, and peasants to kings in them. In certain varieties, there are restrictions about the status of the hero. Tēvapāṇi comes on Gods alone, while Taṇṭakam comes for Gods and men. Those works like Kaikkiḷai mālai, Maṅkalavaḷḷai and Illaṟa veḷḷai are exclusively for women. In Kalampakam, the status of the hero causes differences in the number of stanzas - God - 100; Sage - 95; King - 90 .... and so on. In Piḷḷaittamiḻ also such a number difference is given in a treatise.

An insight into the Pāṭṭiyal works shows (1) a single variety with many names; (2) an individual name discussed with different contents and (3) a very minor difference making two literatures. The following may be cited as examples:

1) a. Paṉmaṇimālai, Kalampakamālai

b. Uṟpavamālai, Aripiṟappu, Tacappirātuṟpavam

2) a. Kaṭaiṇilai - Paṉṉirupāṭṭiyal explains this as the angry words of a poet who is refused presents.

Pirapantatīpikai describes this as the poet sending message of his arrival to the benefactor through the gate - keeper.

b. Varalāṟṟuvañci - Description of the army march (I.V), Singing about the four aspects, Aṟam, Poruḷ...... in Vañci (T.V.), Fame in Vañci metre (P.T.)

3) Meykkīrtti - Elucidating the fame of the king.

Meykkīrttimālai - Exalting the greatness of the king's tradition.

The metrical structure of most of the varieties are given in pāṭṭiyal treatises. There are restrictions for some varieties about their metrical form - Āṟṟuppaṭai always has akaval metre; similarly Ulā, Maṭal and Tūtu take kaliveṇpā form alone; Kaiyaṟunilai never comes in kalippā or vañcippā, etc.

It is surprising to note that many of the works mentioned by pāṭṭiyal are not available to us this day in literary form. So critics opine that pāṭṭiyal treatises not only formed rules regarding existing genres but also foresaw new varieties and planned their structure and formed blue prints for them! We can also think that all these literatures existed but are lost to us now.

CONCLUSION

Other than these four major subjects prosodies deal with matters like: defects in poetry (āṉantam), the poet as an author and his characteristics, four types of poets and their four types of poetry, Sanskrit influenced verse classifications like muttakam and kuḷakam, the basis for naming compositions, the characteristics of a treatise and its preface, the auspicious time for composing a work, the ceremonial presentation before the learned, the types of audience, the patron receiving the work and giving gifts, the good and bad effects of the work, etc.

Here we find that not only the form, content and expression of poetic literature but many other connected factors are also given importance in the Tamil prosodical treatises.

LITERARY GENRES

Generally speaking 'genre' means kind, sort or style. It specially denotes 'a class or category of artistic endeavour having a particular form, content, technique or the like'. With regard to literature, it includes the different types or varieties of literary compositions, based on the possible modes of reproducing or representing an object, thing or person. The distinctive features of portrayal and the different aspects of moulding have brought about the various systems of grading, grouping and classifying literary genres.

Genres may not be the same in all languages, lands and cultures. The needs of a time, the necessities of a place, the demands of a people and the wants of a society alone might not pave the sprouting and flourishing of literary genres. The capacity and creativity of the poets, the literary wealth and tradition of the language, the splendour and pomp of the reigning dynasty, the morals, morale and mentality of the populace, the bearings of culture, the increase in literacy and promotion of education and similar other factors could also influence the profuse and prolific growth and development of literary genres. The number, name and nature of the genres thus differ and vary; and the prodigious wealth of it in a language stands as a mark of sophistication.

The concept of literary genres in Tamil is quite ancient and varied. Source material for a diachronic study is available in grammatical treatises on one side and the traditional literary hoard on the other. From the earliest extant Tamil grammatical work Tolkāppiyam to Muttuvīriyam of the last (19th) century, nearly 200 genres in verse form are defined and discussed. The available literatures represent only one half of these, but present many new ones to the extent of a total of 400 odd types. The contemporary literary scene adding novel types in prose as fiction, travelogue, etc., gives a further dimension in the growth of genres.

Treatises on Tamil grammar in their sections or branches on prosody and poetics discuss about literature and their theories. The 'pāṭṭiyal' (treatise on poetic composition) works allot a major portion to the discussion of 'pirapantam' (pra-bandha=poetic composition), the broad field of verse-genres. These show each period and point of time in Tamil literary history with a perennial flow of old and new genres alike.

Tamil literary genre are not formed on a single, simple or atleast similar basis. Many aspects form the basis of composition and classification. There are varieties on the foundation of content as akam (love-theme), puṟam (heroic) or aṟam (virtue). Form and structure have evolved types classified as taṉippā/taṉippāṭal/taṉi nilaic ceyyuḷ (single verse) or toṭarnilaippāṭal (continuous) like kāppiyam (epic). The mode and manner of presentation have given room for the many prabandhas, "the minor poems", and the prose varieties. Classical and folk genres; musical and dramatic types; metric and numeric varieties; rhetoric and alphabetic presentation, etc., form the basis of many of these prabandhas. An admixture of one or more of these factors is also seen to make many other available types. What had been an idea or a lone theme in an earlier period later evolves into a new genre. From one genre, the different organic elements have later grown into separate, independent, new varieties. Development by way of evolution and new branching seems quite a natural scene in this field.

A deep look into the genre-wealth, shows some unique, indigenous types. There are yet other ones which are imitated by further languages. Though there might be no direct impact or influence, some varieties have their counterpart in other Indian or world languages, prior to or later than their appearance in Tamil. The inter-penetration of foreign cultures, and the inter relation with neighbouring ones, have shaped and contributed new genres. Due to the advent of unknown civilizations, intrution of unexpected revolutionary ideas, political contact or invasion, and the fashion of the day, hitherto unfamiliar varieties had been brought about in the panorama of Tamil genre.

GRAMMATICAL

EARLY RECORD

The most ancient record to know about literary genre in Tamil is the Tolkāppiyam. Its third chapter, Poruḷ atikāram (on content), in most of its iyal (sections) generally and in Ceyyuḷiyal (on verse) specially, discusses about this matter. Though the concept of genre is not clear cut but very vague here, the terms and the available definitions give certain ideas and particular notion about them.

As per S. Vaiyapuri Pillai atleast forty-two different genres are recognizable in toto. They are,

1. Aṅkatac Ceyyuḷ (Satiric Poem), 2. Avaiyaṭakkiyal (Modesty in Assembly), 3. Āṟṟuppaṭai (Guiding), 4. Iyaṉmoḻivāḻttu (General Eulogy), 5. Uraic Ceyyuḷ (Sayings/ Prosaic narrative) 6. Ūroṭu Tōṟṟam (Appearance in town), 7. Ōmpaṭai (Protection), 8. Kaṭainilai (At the gate), 9. Kaṭaik kūṭṭu nilai (Gather at the gate), 10. Kaṇpaṭainilai (Fall asleep), 11. Kantaḻi (Supreme being / Destruction), 12. Kal naṭutal (Stone memorial), 13. Kaḷavaḻi (Spoils of victorious war), 14. Kuṭai nāṭkōḷ (Auspicious despatch of parasol), 15. Kuṭainiḻal marapu (Praise of parasol), 16. Kuravaip pāṭṭu (Dance song), 17. Kaikkiḷai (One way love / unreciprocated), 18. Kaiyaṟam (Helpless lament / elegy), 19. Koṭinilai (Flag-eulogy), 20. Koṟṟavaḷḷai (Victory song), 21. Ceviyaṟivuṟūu (Words of advice), 22. Ceviyuṟaic ceyyuḷ (Instruction on virtue), 23. Tāya paṉuval (Excellent verse), 24. Tuyileṭainilai (To awaken), 25. Paṇṇatti (Musical mode), 26. Paripāṭal (Rhythimic song), 27. Pici (Riddle), 28. Puṟanilai vāḻttu (Objective eulogy), 29. Pūvainilai (As resembling God), 30. Perumaṅkalam (Great jubilation), 31. Maṇṇu maṅkalam (Victory celebration), 32. Mantiram (Spell), 33. Mutumoḻi (Words of wisdom), 34. Vaḷḷi (Consort/creeper/dance), 35. Vaḷḷaippāttu (Husking song), 36. Vāṇmaṅkalam (Triumphant sword), 37. Vāyuṟai vāḻttu (Medicine like advice), 38. Vāḻttu vakai (Panegyric), 39. Vāḷnāṭkōḷ

(Auspicious despatch of sword), 40. Viḷakku nilai (Flourishing of the royal lamp), 41. Veṟiyāṭṭu (Possessed dance) and 42. Vēḷvinilai (Sacrifice).

There is seemingly no general basis on which these alone were chosen and not many other similar themes. So this number varies as per the different scholars and their studies.

From *Ceyyuḷiyal* itself atleast ten to thirty types were identified by other scholars like V.Sp. Manickam. The discussions on the elements of poetry like yāppu (binding) and vaṉappu (elegance) give room for an understanding of a few varieties. The meaningful process of yāppu has seven expositions (eight, including paṇṇatti). Pāṭṭu (poetry), Urai (Saying/narrative), Nūl (Treatise), Vāymoḷi (True wisdom), Pici, Aṅkatam and Mutucol (Old maxims); of these all except pāṭṭu have no line limits.

Pāṭṭu is not explained in any detail in Tolkāppiyam. It is said to have the excellence of verse line. From an over all view it can be taken to mean the classic compositions, especially poems on akam and puṟam. Terms like Akappāṭṭu, Puṟappāṭṭu, Aṅkatappāṭṭu, Āciriyap pāttu, Paripāttu, Veṇpāttu, etc., may further help in this assessment.

Urai may come as a note along with or without pāṭṭu. It may either be prosaic or of sayings. As narrative, it can be either fictitious or meaningful and humorous. The imaginative stories, fables and tales of wit can be accounted here.

Nūl, being a systematic treatise, can be non-literary and technical, made up of sharp short pithy aphorisms, crystal clear and minute; it has sections, chapters and parts (ōttu, paṭalam, piṇṭam).

Vāymoḷi is noted both as maṟaimoḷi (concealed/Vedic) and mantiram. Sayings, truthful and magical could be included. Didactic and ethical literature can also be considered under this. Gnomic verses embodying morals too might come here.

Pici, commonly known as viṭukatai today, denotes the riddle and puzzle. It is formed on two bases. One is based on comparison, that is, simile; the other is evoked while pointing to something else.

Aṅkatam has two varieties as per the mode of presentation, caustic as well as humorous. The former is direct while the latter is concealed. The first type is known as 'cemporuḷ' (goodmatter), the intention being good; and as 'vacai' (lampoon) being with harsh words of ridicule; the second more polished and sugar-coated is suggestive (kuṟippu moḻi) and hidden (karantatu/ paḻikarappu).

Mutucol or *mutumoḻi,* similar in meaning, is popularly known to-day as paḻamoḻi (proverb). A sharp brief meaningful statement fulfilling a clear intention in beautiful and simple language is considered here.

Paṇṇatti, kept along side the above few, is said to be similar to pici and proceeds like pāṭṭu. Scholars and commentators variously take this as rhythmic song, dramatic composition of prose verse mixture, folk sŏng or non-classical oral literature.

Besides the above eight, the vaṉappu, viz., Ammai (excellence), Aḻaku (beauty), Toṉmai (ancient), Tōl (old), Viruntu (new), Iyaipu (concord), Pulaṉ (region) and Iḻaipu (agreable) give room to be considered as another class or collection of eight genres.

Ammai is the excellent composition of short sweet words in limited lines. A verse of such nature or a work with many stanzas of such nature are differently considered as ammai by the commentators. Tirukkuṟaḷ and other ethical works of the post-sangam period viz. the Kīḻkkaṇakku are given as examples.

Aḻaku denotes the beautifully made verse of literary style. The āciriyam verse, in general and the eight anthologies of the Sangam, in particular, fall under this. Here classical verses of akam and puṟam, literary in content and graceful in style come to be considered as Aḻaku.

To<u>n</u>mai is a narrative composition on a well known old subject. A possibility to consider it as of prose interspersed vers., makes Peruntēva<u>n</u>ār's Pāratam, Takaṭūr yāttirai and Cilappatikāram as citations. The Ramayana (Irāmacaritam) and Mahabharata (Pāṇṭava caritam) are included here. Thus, primitive epics or epics of recitation could be considered as To<u>n</u>mai.

Tōl is either on noble ideas in melodious language or a many lined narrative in well known conversational language. If To<u>n</u>mai denotes the itihāsas, Tōl can mean the mahākāvyas. The commentator Aṭiyārkku nallār brings Cilappatikāram under Tōl while Nacci<u>n</u>ārkki<u>n</u>iyar mentions Cintāmaṇi. Malaipaṭukaṭām one of the ten idylls of the Sangam anthology Pattuppāṭṭu, and extinct works like Mārkkaṇṭēya<u>n</u>ār kāñci and Tēcikappā are found to be classed here, as per their descriptive nature. So epics and long narrative come under this category.

Viruntu is the composition, novel in both content and form. The various literary creations not discussed in Tolkāppiyam and available in the later period are included here by the commentators. The novelty criteria allows any new work to be considered here. Admixture of love and war theme in the poems of Muttoḷḷāyiram on the three Tamil kings, comes as an example. Especially the new literary types under prabandhas, like Antāti (end-beginning/metrical sequence) and Kalampakam (combination) are applicable here.

Iyaipu has the consonant-ending structure as the deciding factor. Consecutive verses of a long narrative ending in the same consonant as the '<u>n</u>' ending found in the epic Maṇimēkalai and Peruṅkatai are presented in the commentaries as proof. It is also extended to linking such verses with antāti, which is a feature available in Peruṅkatai.

Pula<u>n</u> is a well wrought poem, in well known conversational or dialectal tongue, easily understood without pondering over it. Regional or folk literature easily intelligible to

the mass may be found here. Dramatic verses like 'Viḷakkattār kūttu' are mentioned in the commentary. Roughly saying, this might be the 'street-play' genre.

I̱laipu, of lofty language devoid of hard sounds, comes in lines of various length. The musical compositions of the order of centuṟai (classical genres) including kali and paripāṭal are possibly included here.

Besides yāppu and vaṉappu, discussions on the poetic content of the different verse structures also reveal certain concepts regarding generic elements and genres. Ceyyuḷiyal referes to 'the three primary subjects, including aṟam'; further on, Kaḷaviyal mentions, 'the five aspects of love, interlinked with iṉpam (pleasure), poṟuḷ (wealth) and aṟam (virtue)'. This helps in the understanding of the "three" subject content as aṟam, poruḷ and iṉpam. So these can form the three basic categories of genres, as per the content.

Along with these three, vāḻttiyal also is mentioned in ceyyuḷiyal as a general content of all verse forms. This vaḻttiyal has four expositions under it as puṟanilai, vāyuṟai, ceviyaṟivu and avaiyaṭakkiyal, which do not occur in kali and vañci metres.

Puṟanilai, a poem of benediction, invokes the protection of the God of worship, to endow wealthy life through many generations to the hero.

Vāyuṟai vāḻttu a reprimand with medicine-like words aims at correction and ends with benediction, to be helpful through generations.

Ceviyuṟai is the sound advice to avert anger and be humble amidst the great.

Avaiyaṭakkiyal is to modestly request an assembly to receive whatever is said in a good sense.

Further discussions on metre present kaikkiḷai, kāmam (erotic themes) and tēvar paravu (invocation to God) as poetic themes.

Kaikkiḷai comes as the theme of veṇpā as well as the mixed verse of veṇpā and akaval, viz. maruṭpā; It deals with unreciprocated love towards an immature young girl and the agony and affliction caused by it.

Kāmam, mentioned as a theme of paripāṭṭu could be explained with the aspects of peruntiṇai (love-excess). Public exhibition of infactuation through riding the palmyrah horse (maṭal), lust towards an elder person, and such other revealing of love in excess, unsatisfied and violent are portrayed here.

Tēvarparavu, also mentioned elsewhere as kaṭavuḷ vāḻttu (invocation to God) is a theme of ottāḻicaik kali verse type; Primarily it has three expositions as koṭinilai, kantaḻi and vaḷḷi , mentioned here before.

In addition to these facts, the term 'nāṭaka vaḻakku' can be taken to assign the availability of nāṭakam, the drama or dramatic verse in the days of Tolkāppiyam. The metric structure of this genre is said to be kali and paripāṭṭu.

More individual genres, and influential generic elements evolving into new genres, have their root and seed in certain terms and themes of this great treatise. Of these, Āṟṟuppaṭai is worth mention as the first available fullfledged genre in Tamil literature too.

Tolkāppiyam refers to the word Āṟṟuppaṭai in Collatikāram (chapter on words) and defines it's theme in Puṟattiṇai iyal, under pāṭāṇ (person worthy of eulogy). In it the actors, bards, dancers or the damsel, describing the scenes on the way and the great wealth acquired, ask those who have not yet received, to go and get it, from the same munificent lord.

Certain other themes in pāṭāṉ could also be considered along side this. 'The love aspect not forbidden for God' gives room for genres like Kuṟavañci (the kuṟava damsel). 'Even the child entitled for heroship' evolves into Piḷḷait tamiḻ (on child). 'The hero appearing in town' forms into Ulā (procession). The source for Paraṇi (the second star) is seen in the generic element kaḷavaḻi, the manner of battle fight, that comes in vākaittiṇai (victory).

A stringing of the five tiṇais of akam becomes Aintiṇaic ceyyuḷ, while a chain of all the important tuṟais of them forms the Akapporuṭ kōvai, largely known as Kōvai. Individual situations and actions pave the way for the development of Kātal (love), Tūtu (message) and Maṭal (palmyrah stem).

These show the influence of Tolkāppiyam in the evolution of later genres. A similar impact of more tiṇai and tuṟai on the types mentioned by the pāṭṭiyals will also be shown further on.

PRE-PĀṬṬIYAL PERIOD

The ten century gap between Tolkāppiyam and the first pāṭṭiyal, had brought about many other grammatical treatises, from which information can be gathered about genres and classification of literatures of the intervening period. Still it is not complete, but defective in the sense that terms or names obtained are not always defined or detailed, but left for granted.

Taṇṭiyalaṅkāram, a treatise on poetics, variously placed between 7th and 12th cs. AD., gives a four fold classification of poetic composition. (1) Muttakam, comes in a single stanza. 2) Kuḷakam comes in a few stanzas. 3) Tokainilai is a collection, an anthology. 4) Toṭarnilai, the continuous variety falls under two groups as coṟṟoṭar, the word continuum and poruṭṭoṭar, the subject continuum. In the latter it gives the first full and detailed definition of the epic genre, as peruṅkāppiyam (mahākāvya) and kāppiyam (kāvya).

'To say-

Peruṅkāppiyam

Has one of the three, viz.
    Praise, invocation or the theme
    which ever is proper
    at the beginning;
Has the style that results in
    the four principal objectives;
Has an unparalled hero;
Has elaborate descriptions of
    the mountain, sea, country, city, seasons,
    the rise of the two heavenly lights
    and such others;
Has descriptions in good style on
    the wedding, coronation
    enjoyment in the garden, frolicking in water
    drinking, begetting children,
    sulking, enjoying pleasures
    and similar ones;
Continues with
    council, messenger, war march,
    victory and peace;
Appears in sections called
    carukkam, ilampakam and pariccētam;
Abounds in enjoyable sentiments and emotions;
And is
Composed by the learned'.

The absence of a few of these elements is also permissible for the 'great-epic'. But a want in any of the four principal objectives like aṟam will make it a kāppiyam. Both varieties could be composed in a single metre-type or many types; and may allow the admixture of prosaic and dialectal passages.

Cēntaṉ Tivākaram, a nikaṇṭu, an old form of lexicon, belonging to the 9th c. is another mile stone in the understanding of genres in Tamil. It classifies verse as ācu (extempore), maturam (sweet), cittiram (picturesque) and vittāram (elaborate), the last also known as akalakkavi. This last descriptive variety is shown to include a long list of compositions; Mummaṇikkōvai (three-bead string), Paṉmaṇi mālai (many bead chain), Maṟam (valour), Kaliveṇpāttu (a kali verse type), Maṭal ūrcci (riding the palmyra stem), Kirīṭai (play), Kūttu (dance), Pācaṇṭattuṟai (heresy of 96 types), Viruttak kavitai (a verse type), Iyal Icai and Naṭakam (poetry, music and drama). It mentions kāviyam and piḷḷaippāṭṭu elsewhere. The definitions of these two are the first of their kind in this period.

The nature of Kāviyam, as described,
Is to include appropriately in Aryan (tongue) and Tamil,
the origin of the world and end of deluge
the ninety-six types of heretics
the vedic chanters and their conduct
the acts of ancient kings
As known from each land
And present through dance and song.

This explanation keeps kāviyam and kāppiyam as two different entities, the former being more related to purāṇam.

Piḷḷaipāṭṭu is explained with the different stages of child hood, separately for the male and female. The first seven stages are identical for both sex. When two months old, praying for God's protection; when five, nodding of head; when seven, singing lullaby; at eight, feeding the baby; by nine, clapping of hands; while ten, requesting to kiss and on completion of one year, asking to come taking a few steps. The actions of the male child continue as, on 16th month, showing the moon; by the 2nd year beating the small drum; third, demolishing the sand castle; fourth, pulling the toy chariot and at twelve years, heartfully adorning the sword

on the girdle. For the girl child, at the third year, announcement of child-marriage; from fifth to ninth year, doing devote penance to the God of the five arrows (ma<u>n</u>mata<u>n</u>), bathing in cool water, playing with the doll, cooking play-meals, making sandhouses and playing on the swing. These two different lists of elements, build up an organic whole, the pillaippāṭṭu genre, having two varieties, as per the protagonist being male or female.

While presenting sonorous and rhythmic modes, Tivākaram again provides certain entries which could be considered here; Cantap pāṭṭu (beat-song), Taṇṭakam (surpassing), Mūturai (adage), Neṭumoḻi (vow/boast), Uyar moḻik kāñci (high encomium), Mutu moḻik kāñci (mature advice), Pēriyaṟ kāñci (noble saying), Poruṇmoḻikkāñci (higher principles), Mutu pālai (desertion), Kuṟuṅkali (brief distress), Pācaṟai Mullai (endurance in camp), Illāṉ mullai (wife's endurance) and Vaḷḷaip pāṭṭu (pound-song). It is clear that some of these are culled from Tolkāppiyam and the literatures of the early period.

The catalogue of 'cittira kavi' (picture poems) given in Tivākaram and followed by the prosodical treatise, Yāpparaṅkalam of the 10th c, provide another class of genres. Mālai māṟṟu (garland inversion), Cakkaram (wheel), Cuḻikuḷam (whirl-pool), Ēkapātam (one line), Eḻukūṟṟirukkai (keeping seven sets), Kātai karappu (concealed poem), Karanturaip pāṭṭu (hidden verse), Pāta mayakku (line mixing), Pāviṉ puṇarppu (poem coupling), Kūṭacatukkam (hidden fourth), Kōmūttiri (cow urine/zigzag), Ōriṉatteḻuttu (one type letter), Oṟṟuppeyarttal (recover with consonant), Oru poruṭ pāttu (single theme poem), Cittirappā (numerical verse), Vicittirap pā (curious verse), Vikaṟpa naṭai (variety-style), Viṉāvuttaram (question-answer), Caruppatō pattiram (spiral leaf), and Eluttu varukkam (letter-increase). Being 'hard to compose' these are referred to as miṟaik kavip paṭṭu, (shrouded verses).

Some more acrobatic verse types mentioned in Yāpparuṅkalam and its compact commentary are Tūcaṅkoḷal (get-

end), Vāvaṉāṟṟi (step-hung), Tiripāki (tri sect), Pintumati (dotted) and Nirōṭṭi (non-labial).

This commentary, belonging to the same period as the main work, lists some more pāṭṭu types and other miscellaneous kinds: Kūṭap pāṭṭu (hidden), Tumpip pāṭṭu (dragonfly), Pāvaip pāṭṭu (doll/puppet), songs with line endings as 'ammāṉay' (O! mother) and puṟāvē (O! dove), Naṭac ceyyuḷ (dance), Āriṭac ceyyuḷ (song), Pattiṉic ceyyuḷ (virtuous woman), Uṟuppaḻi ceyyuḷ (consonant change), Coṟcīraṭic ceyyuḷ (prosaic lined), Puṉainturaic ceyyuḷ (imaginative), Katai (story) and Purāṇam.

Many of these kinds have not formed into independent and individual works. Rarely they form a part of bigger and broader compositions. Mostly they are mentioned in treatises and lexicons of the above types and definitions and examples are provided once in a while in the commentaries.

Anyway these help towards an understanding of the pre-pāṭṭiyal period with a prolific and prodigious flow of typical and unique genre types.

PĀṬṬIYALS

From Paṉṉirupāṭṭiyal of the 12th c. onwards till now, there are as many as twelve such treatises that deal with the theory of pāṭṭiyal. In these, more concentration is on the prabandha type minor varieties, with an aim to name, define and number them.

According to the general phenomenon that grammatical treatises form their observations on the available literature, the varieties named here must be available in the Tamil literary history. But this is not true of the genres. Examples are not found for many mentioned by pāṭṭiyals. This might be due either to the loss of or non-creation of the varieties. Or else, for justification, these might be taken as blue-prints for moulding new types that may appear hence forth. So, pāṭṭiyals seem to detail kinds of literature as well as keep provision for further addition, and growth.

Pāṭṭiyals commonly denote genres as iṉam (kind), akalappā, vittārakavi or pirapantam. Grouping the various genres under three distinct heads is seen in Paṉṉiru paṭṭiyal. (1) Types in one single verse, ie., simple. (2) Types in many stanzas, ie., complex and (3) Types made by many matrical varieties, ie., compound. Āṟṟuppaṭai, Ulā, Maṭal, etc., are examples of the first; Antāti, Kōvai, Kāppiyam and such other come under the second; Anthologies, Mummaṇikkōvai, Kalampakam and similar ones are of the third type. Differing from this Ilakkaṇaviḷakkam of the 17th c. gives just two groups as taṉippa and toṭarnilai. In the first it includes all simple types above, anthologies and those varieties having many stanzas in one single metre. In the latter, epic and other compound typologies are considered.

The period of pāṭṭiyals try to limit, restrict and number the prabandhas as ninety-six. Pirapanta marapiyal of the 16th c. is the first pāṭṭiyal treatise to note this number. In the literary tradition as noted by U.V. Swaminatha Aiyar, Paṭikkācup pulavar, poet of the 17th c. first mentions this in his ulā on king Civanteḻunta Pallavarāyaṉ, when exalting him as 'the great one possessing all the ninety-six beautiful prabandhas'. In the early phase, no pāṭṭiyal listed the ninetysix. At first, C.J. Beschi in his dictionary Caturakarāti (18th c) lists them. Then Pirapanta tīpikai and Poruṭ ṭokai nikaṇṭu both of 19th c, repeat the list more or less identically. Though Pirapantat tiraṭṭu (19th c) also gives a list of ninety-six, many items are different, and even the number deviates when it discusses the genres in detail.

A look into all the treatises show that there is no consistency in the number of genres defined by each. It ranges from 37 to 106. Cuvāminatam (19th c) lists 37, Navanītap pāṭṭiyal (14th c) 45, Veṇpāp pāṭṭiyal (14th c) 53, Citamparap pāṭṭiyal (16th c) 59, Paṉṉiru pāṭṭiyal 62, Pirapanta marapiyal 63, Ilakkaṇa viḷakkam 64, Muttuvīriyam (19th c) 90, Toṉṉūlviḷakkam (18th c) 91, Pirapanta tīpikai 96, Pirapanta tīpam (19th c) 97 and Pirapantat tiraṭṭu 106. This does not mean that there is a maximum of 106 genres in Tamil. Some types considered by one work are left by

another, while new ones are added by yet another. Thus, these roughly amount to a total of 200 different items. It is interesting to note that the smallest and the largest numbers are not given by treatises of two different periods, but of the same 19th c. So it is not that Pāṭṭiyals kept any clear record of the number of genres, as they increased as time proceeded and developments occured.

As denoted earlier, the influence of Tolkāppiyam, Sangam poems and post Sangam works is seen in the selection and nomenclature of genres given in Pāṭṭiyals. All the six puṟattiṇais of Tolkāppiyam have been moulded into the eight mālai varieties, viz., Veṭcimālai also known as Vīraveṭcimālai, Karantai mālai, known also as Veṟṟik karantai mañcari, Vañcimālai, Kāñcimālai, Uḻiñai mālai, Noccimālai, Tumpai mālai and Vākai mālai.

Many themes of Puṟattiṇai, especially those of the seventh, pāṭāṇ, have been modelled into genres without even much change in name. They are Āṟṟuppaṭai, Iyaṉmoḻi, Kaṭainilai, Kaṇpaṭainilai, Kaḷavaḻi, Kaikkiḷai, Kaiyaṟunilai, Ceviyaṟivuṟūu, Tuyileṭainilai, Puṟanilai, Puṟanilaivāḻttu, Perumaṅkalam, Vāyuṟai vāḻttu and Viḷakku nilai.

Yet some other themes have evolved into individual genres, with change in naming. 'The din of the moving army' under Vañci is the subject matter of Pōrkkeḻu vañci, while its 'well exhibited greatness of army' becomes Varalāṟṟu vañci. 'Fighting the elephant to death' of Tumpai becomes Tōraṇa mañcari. 'The victorious battle fight of the charioteers in vākai forms into Cerukkaḷa vañci. 'The words of wisdom uttered by the old to the young' in Kāñci gives room for Mutukāñci, and Maram evolves from the Kāñci theme of 'the refusal of the leader of the great tribe to give his daughter in marriage to the king who comes against him'. Under Pāṭāṇ, 'Kuṭai niḻai marapu', 'the praising in high style, the greatness of the royal parasol' has come as 'Kuṭaimaṅkalam' in pāṭṭiyal.

Maruṭpā and Tēvar parāvu of Ceyyuḷiyal forms the varieties Maruṭpā and Tēvapāṇi respectively. Maruṭpā, a metre type, formed by the admixture of akaval and veṇpā, comes with the same contents as mentioned in Ceyyuḷiyal, viz., Puṟanilai, Vāyuṟai, Ceviyaṟivuṟūu, Kaikkiḷai and Avaiyaṭakku. The Kali verse type's content of invocation to God has become Tēvapāṇi and is also known as Orupōku, an allusion to its metre.

Genres like Pāṭṭu, Tokaic ceyyuḷ, Kalittokai, Neṭuntokai and Kuṟuntokai openly reveal the direct impact of Sangam anthologies and idylls. Similarly Kaṇakku, Nāṟpatu or Nāṉaṟpatu are clear contributions of post Sangam works. These are neceasarily mentioned here, because all of these except Āṟṟupaṭai, just remain as names in the pāṭṭiyal treatises and have not been brought out as full individual works. As mentioned earlier, some have come as single poems in the early anthologies or part of other works. Only Āṟṟupaṭai has enriched the Tamil literary field with many compositions to its credit, all through the centuries.

As the various genres, mentioned by the pāṭṭiyals, exceed a definite number and are devoid of any common basis, they can be variously classed under some heads, as per the prominent features, for an exact and easy understanding.

1. Content seems to be the clear foundation for many types, classical or otherwise. The early available types of akam and puṟam show this as an authentic ground. The name of most of the genres based on content may also help in identification and recognition. Akapporuṭ kōvai, Āṇṭu nilai (line of years), Āṟruppaṭai, Ulā, Ēcal (quarrel), Aintiṇaic ceyyuḷ, Kātal, Kēcātipātam (from hair to foot), Kaiyaṟunilai, Kaikkiḷai, Cātakam (horoscope), Tacāṅkam (ten-ensign), Kaṇpaṭunilai, Tuyileṭainilai, Tūtu, Tēvapāṇi, Paraṇi, Paḷḷu (low-land), Pātātikēcam (from foot to hair), Purāṇam, Piḷḷaik kavi, Maṭal, Maṟam, Mutumoḻi Meykkīrtti (true fame), Vāḻttiyal, Viṭukatai, etc.

2. Form becoming the ground of poetic composition is also quite common and frequent. The common grouping as Taṉiappā and Toṭarnilai mentioned earlier, itself shows this. Many aspects can come under form. Metrical form is quite primary, and there can also be others. Metrical feature deciding the genre is seen in Orupōku and Maruṭpā. The metrical connecting link 'antāti' creating a separate mode is worth mention. It has blossomed into many sister-types as Kaliyantāti, Oliyantāti, Patiṟṟantāti and Nūṟṟantāti.

The metrical structure coupling with musical mode has flowered into melodious forms as Tāṇṭakam and Vaṇṇam (tone-colour).

Rhetorics or Poetics seems to have the primary hand in featuring certain types like Cilēṭai (pun).

Picture-verses also have a typical form as their own as the deciding factor. Generally pāṭṭiyals only rarely mention these. But Pirapantat tiraṭṭu gives more room for a longer list : Aṭṭa nāka pantam (eight-snake-tie), Iraṭṭai nākapantam (twin), Eḻukūṟṟirukkai, Kōmūttiri, Cakkaram, Cuḻikulam, Mālaimāṟṟu and Muracapantam (drum knot).

3. Pattern, as an important factor, shapes a few varieties. Particular elements, their ordering, combination of stanzaic form, etc, prescribe the pattern.

Ascending and descending order in the eulogy of physical organs from top to toe mark the making of Kēcātipātam and its reversed order, the Pātātikēcam.

The list of elements and step-by-step stages are put down for Kalampakam, Akapporuṭkōvai and Piḷḷaik kavi.

Pattern formed by the combination of metric form and number of stanzas is seen in Iraṭṭai maṇi mālai

(twin bead garland), Mummaṇi mālai (tribead garland), Mummaṇik kōvai, Nāṉmaṇi mālai (fourbead garland) and Navamaṇimālai (ninebead garland).

4. The mere number of stanzas come to form and name certain varieties. This aspect of numerical naming is ancient to Tamil as found in Sangam anthology Patiṟṟuppattu (Ten tens) and the pattu (tens) of Aiṅkuṟunūṟu (five short hundreds).

Sanskritised naming is found in Catakam (100) and Tamil numerical in Nāṟpatu (40). Importance to number, with an additional metaphoric, metric or subject naming freature seen in Nava ratṉam (nine gems), Pañca ratṉam (five gems), Orupā orupatu (ten in one metre), Irupā irupatu (twenty in two metres), Aṭṭa maṅkalam (the auspicious eight) and Alaṅkāra pañcakam (the beautiful five) could also be included here.

5. Folk-lore has influenced the flowering of some genres like Ūcal (swing), Noṇṭi (the lame), Uḻattip pāṭṭu (song of the tiller woman) and Kuṟattip pāṭṭu (song of the kuṟava lady).

6. Letters of the alphabet, coming in the beginning of lines or stanzas have brought out certain varieties. This interesting feature governing the initial letters of the languages are seen in Varukkamālai and Varukkak kōvai, varukkam (varga) denoting letter.

7. The 'mālai' varieties could be considered as a separate group or entity. Genres with many stanzas fall under this. As the name 'garland' denotes, the stanzas lay connected with each other to make a complete whole. The stanzas may have antāti linking; or mostly all the stanzas of a work may end identically. Aṅkamālai (organs), Aṉurākamālai (infactuation), Uṟpavamālai (Viṣṇu's

incarnations), Kāppumālai (protection) etc., get their name with the content as adjective.

8. Two or more of these above factors can come combined in many genres. This could bring varieties under various groupings. For example, Tacāṅkappattu denotes both content and number. Ūrvenpā, Kaṭikaiveṇpa or Peyarveṇpa mention both content and metric form (place, time or name).

9. There are also other varieties which do not come under any of these. Peruṅkāppiyam, Kāppiyam, Purāṇam, etc., being narratives, differ from the above.

All these show the different genres to be variously named and structured.

It is interesting to note that for the same prabandha more than one name is given by various pāṭṭiyals. The genre that eulogises Viṣṇu mentioning all his ten incarnations is called Uṟpavamālai, Aripiṟappu or Tacappirātuṟpavam. Iraṭṭai maṇi mālai, twenty stanzas on any subject matter with the intermingling of two metres, is termed Iraṭṭai mālai by Toṉṉūl viḻakkam. Kalampaka mālai and Paṉmaṇi mālai are the two names of the same genre that deviates form Kalampakam due to the absence of the elements orupōku, ammāṉai and ūcal. Nāḻikaik kavi, variously known as Nāḻikai veṇpā and Kaṭikai veṇpā, details the greatness of the protagonist, as occuring in a precise period. Vaḷamaṭal-Iṉpamaṭal and Viruttavakai-Viruttavilakkaṇam are such other paired names.

It is also found that in one name different themes are laid down by different treatises, thus amounting to kind differences. Kaṭai nilai is either the reprimand of the poet who has not been honoured with proper presents by the protagonist; or the request to announce to the Lord the arrival of poets or sages from afar. Similar multi definitions are seen in Tārakai mālai, Tāṉai mālai, Vañci mālai, Varalāṟṟu vañci, etc.

Slight difference in presentation making two genres with similarity in name is seen in the pairs Puṟanilai-Puṟanilai vāḻttu; Meykkīrtti-Meykkīrttimālai and others.

Similarity in theme, but difference in form like metre, number of stanza or such other factors, making more than one variety is also seen. The eulogy of the ten ensign of the king variously forms into Tacāṅkappattu, Tacāṅkat tayal and Ciṉṉappū. The praise of a hero's town forms Ūr veṇpa, Ūr nēricai and Ūr iṉṉicai; and eulogy on his name, Peyar nēricai and Peyar iṉṉicai, the deviation being in metre alone. Similarly Pātātikēcam and Kēcātipātam just differ in the order of portrayal of the bodily parts of the hero or heroine, human or divine.

The same situation of composition, when centered around a man or a woman creates two genres as Nāmamālai, the praise of the hero, and Pukaḻccimālai, the praise of the heroine.

A comparative look into the genres mentioned by Pāṭṭiyals, and the available literature shows some differences in nomenclature. Tuyileṭainilai of pāṭṭiyal becomes Paḷḷiyeḻucci in literature; Āṇṭunilai becomes Pallāṇṭu; what is known as Piḷḷaikkavi and Piḷḷaippāṭṭu in treatises is found in the Tamil literary field as Piḷḷait tamiḻ. Kuṟattip pāṭṭu and Uḻattip pāṭṭu detailed as in Beschi's Caturakarāti, Pirapanta tīpam and tīpikai occur in literature as Kuṟavañci and Paḷḷu respectively.

As mentioned earlier, many genres mentioned by pāṭṭiyals are not available in literature. Besides the many puṟam themes taken from Ṭolkāppiyam, there are about another score that can be added here.

1. Aracaṉ viruttam (on king)	2. Iṇai maṇi mālai (two-bead garland)
3. Iraṭṭaimaṇik kōvai (twin bead)	4. Illaṟa veḷḷai (on home life)
5. Kaṭānilai (ram)	6. Kāppu mālai (protection)
7. Kuḻa makaṉ (young son)	8. Cātakam (horoscope)
9. Centamiḻ mālai (classical Tamil)	10. Tārakai mālai (star)

11. Nayanap pattu (eye)
12. Nān maṇik kōvai (four bead)
13. Payōtarap pattu (breast)
14. Parai nilai (drum)
15. Purak Kōvai (linking of puram themes)
16. Perumakilcci mālai (exaltation)
17. Maṅkala veḷḷai (celebrity)
18. Maṇimālai (bead chain)
19. Vacanta mālai (breeze)
20. Vēnil mālai (spring)

A look into Pirapantat tiraṭṭu gives a longer list. The speciality is that these are not given by any other treatise.

1. Aṇṭakōcam (universe)
2. Ātāmaṇi (unringing bell)
3. Āṇkūṭal (man-union)
4. Kataimoḷi māṟṟu (narrative change)
5. Kaliyāṇa cuntaram (beautiful wedding)
6. Kaḷavu kaṇṇi (intrigue)
7. Karpanaivilācam (imaginative)
8. Kanni mayakkam (entyce a virgin)
9. Kanakāpiṭēkam (gift of gold)
10. Kātaluttiyāpanam (love satisfaction)
11. Kāmaraca mālai (erotism)
12. Kāna vēṭṭam (forest-hunt)
13. Kulōtayamālai (heridity)
14. Kuriyari cintu (tell the future)
15. Kūṭan mālai (union)
16. Cakattiraṅki (thousand)
17. Caṭānanam (six face)
18. Camacaṅki nāmam (winning opposition)
19. Cittira upāya ceyam (victory technique)
20. Cintumokiṇi (sea-beauty)
21. Cilēṭā cākaram (pun on sea)
22. Cinna mālai (beauty)
23. Cuyamvaram (select groom)
24. Taṭāka ciṅkāram (pool side erotism)
25. Tamil cori cintāmaṇi (Tamil emitting gem)
26. Tarumavicēṭam (virtue's merit)
27. Taḷa ciṅkāram (army's greatness)
28. Tāmarai nōnpu (lotus-penance)
29. Tirup peyarp pori (inscribing name)
30. Tuni vicittiram (wonder of separation)
31. Teyvak kaiyurai (God's gift)
32. Tēvāṅka varaiyuḷ (imprison a celestial)
33. Nati vicēṭam (river's greatness)
34. Paṭṭāpiṭēkam (coronation)
35. Paṇṇai vicittiram (wonder of farm)
36. Paruvamālai (stages of woman-hood)

37. Pirivu curam (separation fever)
38. Pu̱ranāṭṭuc ceykai (spy)
39. Poymoḻi alaṅkāram (fictitious beauty)
40. Mataṉa ciṅkāram (Cupid's beauty)
41. Mataṉa vicayam (Cupid's victory)
42. Mātirak kaṭṭu (magical binding)
43. Māṉatavam (severe penance)
44. Muraṇ vañci (oppose)
45. Meymoḻi alaṅkāram (truth's beauty)
46. Rācāṅka mālai (king's reign)
47. Laṭcumi vilācam (Lakshmi/wealth)
48. Vaccirāṅki (trident bearer)
49. Vacaṉa campratam (counter argument)
50. Vataṉa Cantirōtayam (moon face)
51. Vāṭāta mālai (unwithered garland)
52. Vicaya vittāram (describing victory)
53. Viṭaya cantirōtayam (at moon rise)
54. Vēṭar viṉōtam (wonder of disguise).

A period of about ten centuries lay covered by these different pāṭṭiyal treatises. This seems to be the very relevant period in the study of genres. But, of the nearly 200 genres, only 10 are mentioned by all the twelve treatises and another 12 by atleast eleven. This wide variation might be due to the origin of the treatises from different regions of the land or because of different schools of thought.

Even though there are so many works, many more genres found in the period before the 10th c, and during the next 10 centuries remain unincluded in these treatises. Collection of data regarding this can be had by a thorough analysis of the literary field. More than 200 varieties, with atleast 50 popular and prominent types could be known by that, revealing another phase and dimension of the panoramic field of Tamil genres.

LITERARY

Early Phase

The Sangam poems (1st c. AD) are the earliest available literary wealth of the Tamils. These are made up of many short and long isolated, individual, single poems, being of 'taṉippāṭal'

variety. These are available now as collections, nine in number, falling undertwo groups as the eṭṭut tokai (eight anthologies), pattuppāṭṭu (ten songs / idylls) and thus forming into 'tokai nilai ceyyuḷ'.

Though the verses lay independent of each other, certain aspects in them mark the beginning of the birth of 'toṭarnilai' also. The antāti linking found in Patiṟṟup pattu (4th ten) and Aiṅkuṟu nūṟu (Toṇṭip pattu) is one such feature. Compositions of an author on a particular hero, poetic situation or theme, or metre kept together, as in the tens of Patiṟṟup pattu, hundreds of Aiṅkuṟunūṟu and the five tiṇai sections of Kalittokai, reveal a sort of connection among a group of verses, intended and not accidental.

All the Sangam poems happen to be included under the two basic genres of akam and puṟam.

Being different in metre, mode and manner, Kali and Paripāṭṭu might be taken as two distinct genres, the dramatic and the musical respectively. Lyrical quality of the akam and puṟam verses, and their presentation as dramatic monologue has developed into conversational dialogues and narrative pieces in these two.

Two distinct genre types, Āṟṟuppaṭai and 'Pattu' (ten) are typical of this period. Of these, Āṟṟuppaṭai is detailed in Tolkāppiyam and Pāṭṭiyals. There are five Āṟṟuppaṭais in Pattuppāṭṭu. Tirumurukāṟṟup paṭai on God and the others on human heroes, either king or chieftain. Though the 'Pattu' type is outstanding and clear in conception it is not included or defined in pāṭṭiyals. The available eight tens of Patiṟṟup pattu and the fifty tens of Aiṅkuṟunūṟu show the inception of this variety. This has been profusely handled and used in the devotional period and has also formed the primary bases of 'Patikam'.

Ethical

The puṟam theme, with the shoot aṟam, branching into a full genre is seen in Tirukkuṟaḷ and some more compositions of

the Patiṉeṇkīḻkkaṇakku (the eighteen works) belonging to the post Caṅkam period (2nd-7th cs). Akam, puṟam and aṟam as 'three-in-one' form the three 'pāl' (sections) of Tirukkuṟaḷ, Aṟattuppāḷ (virtue), Poruṭpāl (polity) and Iṉpattup pāl (love).

Of the 18 works, ten more are on aṟam, six on akam and one on puṟam.

The morph 'uṟai', meaning medicine, in terms like vāyuṟai and ceviyuṟai, and denoting admonition and advice, seems to have given room for the naming of ethical books of this period like Ciṟupañca mūlam, Ēlāti, Tirikaṭukam, etc, which are medicinal names. Similarly Tolkāppiyam's Mutukāñci has influenced Mutumoḻikkāñci; and its Mutumoḻi the Paḻamoḻi nāṉūṟu of this period. Kāñci (instability) and Paḻamoḻi (proverb) evolving into individual genres is seen here. Doctrines and dogmas acquiring the central place in the literary arena is found in this period.

Epic

The full efflorescence of 'Toṭarnilai' forming into the epic genre is found in Iḷaṅko aṭikaḷ's Cilappatikāram (2nd c.) The secular theme and indigenous form of this kāppiyam has dwindled and digressed in the next epic Maṇimēkalai (5th c), where religious connotation and propagation is prominent.

Devotional

Invocation to God found as a theme in puṟam provided the seed and root for the blossoming of devotional poems as a separate genre. Tirumurukāṟṟuppaṭai and the Paripāṭal poems on Cevvēḷ (Murugan) and Tirumāl (Vishnu) are stray references to it's availability in Caṅkam poems. The Bhakthi period (5th-11th cs) provided a perennial flow of devotional poems by the Saivite Nāyaṉmār and Vaishnavite Āḻvār.

Though the theme is one, this period allowed a flourishing of many new literary types, deviant in form and varied in

structure. Introduction of many indigenous varieties reveal the creativity of its authors, and the resultant effect of a movement. A large portion of the devotional poems are in 'patikam' genre, an easy and clear typology, of grouping mostly ten or eleven verses under one head, the subject being one and the metrical structure, same. Kāraikkāl ammaiyār's (5th c) Mūtta tiruppatikam is the first of its kind.

The compostions of the Āḻvārs are collected as the Nālāyirat tivviyap pirapantam (the four thousand sacred pieces) and those of the Nāyaṉmārs as the Eleven tirumuṟais (sacred order). The first seven of these eleven, known as Tēvāram (God's love/garland of God) might be considered as a separate genre. The first three of these are by Ñāṉa campantar, next three by Tirunāvukkaracar and the seventh by Cuntarar. The eighth one is made up of Māṇikkavācakar's Tiruvācakam (Sacred utterance) and Tirukkōvaiyār, the latter being of Akapporuṭkōvai genre. The ninth book, a collection of nine poets' compositions, is the 'Tiruvicaippā-Tiruppallāṇṭu'. Though Tiruvicaippa is made up of many 'patikam's adopted to music it could be taken as a genre itself. The tiruppallāṇṭu, as a panegyric of 'long life for the hero' is an independent variety. The tenth book, Tirumantiram of Tirumūlar, because of its name and nature can be equated with the 'mantiram' of Tolkāppiyam. The eleventh Tirumuṟai contains 40 pieces of 12 authors and is subtitled as 'Pirapanta mālai', a garland of genres. Nearly twenty different types could be identified here.

From a total understanding of the devotional literary out pour of this period, nearly sixty types, either generic element or full genre, could be put forth for study. A few show the continuation of tradition, while most of the other are innovations.

1. Aṅka mālai (members of the body)
2. Antāti / Nūṟṟantāti (metrical sequence in hundred stanzas)
3. Ammāṉai (game, with typical refrain)
4. Āciriyam / Akaval (kind of metre)

5. Āṟṟuppaṭai
6. Iraṭṭai maṇi mālai
7. Untiyār (jump/juggle)
8. Ulā/Ulāmālai
9. Ūcal
10. Eṭṭu (eight)
11. Eḻukūṟṟirukkai
12. Eḻupatu (seventy)
13. Ēkapātam
14. Ēkātaca mālai (of eleven stanzas)
15. Orupā orupatu
16. Kalampakam
17. Kaliveṇpā (kind of metre)
18. Kōttumpi (great bee/fly)
19. Kōmūttiri
20. Kōvaiyār/Kōvai/Akapporuṭ kōvai
21. Cakkara māṟṟu (altering wheel)
22. Catakam (hundred)
23. Canta viruttam (kind of rhythmic metre)
24. Cāḻal (game with typical query and reply)
25. Tacāṅkam (ten constituents of kingdom)
26. Taṇṭakam
27. Tiruk kuṟuntokai (class of short verses)
28. Tirunēricai (sacred-melody)
29. Tirumukkāl (kind of metre)
30. Tirumukap pācuram (epistle)
31. Tiruvicaippā (melodious metre)
32. Tiruvirākam (musical mode)
33. Tiruvirukkuk kuṟaḷ (vedic hymn)
34. Teḷḷēṇam (game song with clapping)
35. Tēva pāṇi (song in praise of God)
36. Tēvāram (devotional song)
37. Tokai (assemble/collect)
38. Tōṇōkkam (a girl's game)
39. Nāṉmaṇimālai

40. Pattu
41. Patikam
42. Pallāṇṭu
43. Paḻamoḻi
44. Paḷḷiyeḻucci
45. Pātāti kēcam
46. Pāvai
47. Piḷḷaip paruvam (child hood stages)
48. Purāṇam
49. Pulampal
50. Pūvalli (flower gathering)
51. Poṟcuṇṇam (pounding perfume powder)
52. Maṭal
53. Mantiram
54. Maṟam
55. Mālai
56. Mālaimāṟṟu
57. Mummaṇikkōvai
58. Mēlvaippu (stanza type)
59. Yamakam (repetition with meaning change)
60. Viṇṇappam (supplication)
61. Viruttam (type of metre)
62. Veṇpā (type of metre)

Chronologically looking into the various writings of the authors will help in the knowledge of the first and earliest of the compositions in each genre. Some of these are already heard of, but others are new.

The 5th c. saw the beginning of Bhakthi movement with Kāraikkālammaiyār and Tirumūlar. Ammaiyār's contributions are the Patikam, noted earlier, and the Antāti and Iraṭṭai maṇi mālai.

Antāti, available as a poetic link in the Caṅkam period has here grown into a fullfledged genre. Ammaiyār's Aṟputat

tiruvantāti has 109 stanzas; it was followed in the very next century by the three Antātis of the first three āḻvārs (6th c) each in 100 stanzas. This is a live and popular genre till today.

Iraṭṭai maṇi mālai is newly introduced by Ammaiyār. A genre, with the equal mixing of kalitturai and veṇpā verses in 20 stanzas, on any subject, forms this. Following Ammaiyār, the form and devotional content are kept on in the various Iraṭṭaimaṇi mālai of Kapila tēva nāyaṉār (10th c) and Nampiyāṇṭār nampi (11th c).

The 7th c has seen many devotional poets like Campantar, Appar, Aiyaṭikaḷ Kāṭavarkōṉ, Tiruppāṇ āḻvār, Toṇṭaraṭippoṭi and Tirumaḻicai āḻvār. Of these Campantar has contributed much in the name of genre. Mēlvaippu, a prosodical type is an original creation of his. He is also the first to include the different Cittirakavis like Ēkapātam, Eḻukūṟṟirukkai, Kōmūttiri and Cakkara māṟṟu; Yamakam, a rhetorical type; and Tiruvirākam, Tirumukkāl and Tiruvirukkuk kuṟaḷ, unique metrical and melodious innovations of him are seldom followed in the later centuries.

Of these, Eḻukūṟṟirukkai, hard to compose and difficult to manipulate, has further contributions from Nakkīra tēvar (10th c) and Tirumaṅkai āḻvār (8th c) of this devotional era.

The inception of varieties like Aṅkamālai, Varukkamālai, Tāṇṭakam and Viruttam are seen in Appar's Tēvāram. Other indigenous creations of him like Tirunēricai and Tirukkuṟuntokai are not handled further by any. Tirumaṅkai Āḻvār also contributed Tāṇṭakam, while Viruttam is profusely used through the centuries till now.

Kṣēttirat tiru veṇpā of Aiyaṭikaḷ kāṭavar kōṉ introduces another metric variety, the Veṇpā (white metre). It is on places of pilgrimage and holy shrines. The group of genres mentioned by Pāṭṭiyals as Ūr veṇpā, Ūr nēricai and Ūr iṉṉicai would have had their probable seed here.

Cantaviruttam of Tirumaḻicai āḻvār and Paḷḷiyeḻucci of Toṇṭar aṭippoṭi are further contributions of this century. Palcantamālai of the treatises seemingly has its root in this Cantaviruttam. From Māṇikkavācakar (9th c) to Makākavi Pāratiyār (20th c) the continuation of Paḷḷiyeḻucci genre is seen.

The 8th c, through Cuntarar's Tirut toṇṭattokai, brings in a 'tokai' variety, quite different from the hitherto known anthology. It lists the names and nature of all the nāyaṉmār and forms into a panegyric. This has formed the primary base on which, later, Nampiyāṇṭār nampi structured his Tiruttoṇṭar tiruvantāti and Cēkkiḻār his epic, the Periyapurāṇam (12th c).

Tirumukap pācuram attributed to Lord Siva himself, is a typical genre of the epistle type found in this period and is later followed profusely as the Ciṭṭuk kavi (note-verse). Cēramāṉ Perumaḷ has contributed the first book in Ulā genre, the 'āti ulā' through his Tiruk kailāya ñāṉa ulā. His Tiruvārūr Mummaṇik kōvai and Atirāvaṭikaḷ's Mūtta piḷḷaiyār Tiru mummaṇikkōvai are the first to form and propagate this new variety in this period. It is later followed by Paṭṭiṉattār's (10th c) work in the same genre.

It is in this century that Periyāḻvār introduced the first Tiruppallāṇṭu, which was followed later by Cēntaṉar's (10th c) work of the same kind.

The child hood stages forming the core of compositions, gets introduced here. These have been the generic elements for the later Piḷḷaittamiḻ. Kulacēkarāḻvār, Periyāḻvār, Āṇṭāḷ, Tirumaṅkai Āḻvār and Atirāvaṭikaḷ, all belonging to this century have a few verses on one or another of the stages. Of all Kulacēkarar is the exponent and presents fifteen stages. Some of these are incorporated in the genre later, while others are left off for good. It is the same with few stages mentioned by the other poets also. Kāppiṭal (wearing the amulet), Ceṅkīrai, Tālam/Tālāṭṭu, Cappāṇi, Varukai/Taḷar naṭai (trot), Ampuli, Ciṟṟil, Nīrāṭṭam (bath) and ūcal are the ones heard of in pāṭṭiyals or included in prabandhas. There

are yet others like Accō (oh!), Puṟam pulkal (embrace), Pūccikāṭṭal (frighten), Kātu kuttal (ear-boring), Kuḻal vārak kākkaiyai vā eṉṟal (asking the crow to come to comb the hair), Pūccūṭṭal (flower adornment), Kōl koṇṭu vā eṉṟal (ask to bring the stick), Mulai uṇṇal (suckle) and Veṇṇey uṇṇal (eat butter) which are not integrated in the Piḷḷait tamiḻ compositions available to this day.

The Pāvai and Maṭal genres also have sprouted out in this century. Āṇṭāḷ's Tiruppāvai is later followed by Māṇikkavācakar's Tiruvempāvai. Tirumaṅkai Āḻvār has given two maṭals, the Periyatiru maṭal and the Ciṟiya tiru maṭal, the big and the small.

The 9th c. is fully occupied by Māṇikkavācakar's copious contributions, the first and best of many novel genres. He has given the best kōvai variety in his Tirukkōvaiyār, though the first in this genre is the anonymous Pāṇṭikkōvai (7th c). His Tiruvācakam is the glowing ground for many classical and folk genre types. He has profusely used the old varieties of pattu and patikam. As afore mentioned Pāvai and Paḷḷiyeḻucci follow tradition. Purāṇam not as 'an old story', but as a panegyric has its first appearance here in 'Civapurāṇam'. Āṉanta mālai is the inception of the mālai kind. There are yet other varieties like, Akaval, Catakam, Tacāṅkam, Pulampal and Viṇṇappam.

Influence of folk songs in the fruition of genres is quite relevant here. Vaḷḷai of Tolkāppiyam and Kalittokai and Ammāṉai, Ūcal and Kantukam (ball) of the epic Cilappatikāram and other popular modes of the era had culminated in Māṇikkavācakar's tongue and pen as the genres, viz. Ammāṉai, Untiyār, Ūcal, Kōttumpi, Cāḻal, Teḷḷēṇam, Tōnōkkam, Pūvalli and Poṟcuṇṇam.

Unti or Untiyār, a girls' game of throwing up and catching pebbles, accompanied by songs, is known of first in Periyāḻvār's Pācuram of the earlier century; what was in 11 stanzas in Āḻvār's creation has grown to be in 20 stanzas in Māṇikkavācakar, and 45 in Uyyavanta tevar's Tiruvuntiyār (12th c).

Similarly, Kottumpi, an apostrophe to the king-bee/beattle to hum the praise of the hero, is first heard of in Tirumaṅkai Āḻvār's Periya Tirumoḻi of the earlier century and matured into a game in Tiruvācakam.

Cāḻal, a question-answer mode of bringing out the fame of the hero, is also a contribution of these centuries through Tirumaṅkai and Māṇikkavācakar. The other varieties, beginning from Teḷḷēṇam above, do not have any precedent or follow ups as types.

In the 10th century, the patikam of Tiruvāli amutaṉār and Tirumāḷikaittēvar bring the eulogy of God as Pātāti kēcam. Periyāḻvar's 'Tirup pātāti kēca vaṇṇam', describing the child Krishna's beauty, in the words of a mother, gives the pregeneric form. This period gives the first varieties of Orupā orupatu, Nāṉmaṇi mālai, Maṟam, Eṭṭu, Eḻupatu and Tēvapāṇi. Paṭṭiṉattār's Tiruvoṟṟiyūr orupā orupatu and Kōyiṉ nāṉmaṇi mālai; Kallāṭa tēvar's and Nakkīra tēvar's identically titled 'Tirukkaṇṇappa tēvar tirumaṟam', Nakkīra tēvar's Kār eṭṭu, Īṅkōy malai eḻupatu and Peruntēva pāṇi are the contributors and their contributions.

One genre, being included as an organ of another genre has its inception in Paṭṭiṉattār. He has included the 'akaval', through Kīrttittiruvakavals in both Orupā orupātu and Mummaṇik kōvai and integrated a 'Tacāṅkap pattu' in his Kōyil ñaṉmaṇimālai.

The 11th c, is complete and compact with the contributions of Nampiyāṇṭār nampi, included in the eleventh Tirumuṟai. He has brought in and established a few genres like Ēkātaca mālai, Ulā mālai, Kalampakam, Kaliveṇpā, Viruttam and Tokai.

After the first Kalampakam, viz. the anoymous Nantik kalampakam of the 9th c, on a Pallava king, here, Nampi's Āḷuṭaiya piḷḷaiyār tiruk kalampakam has come up on a religious leader. Slightly diffing from the Ula structure of Cēramāṉ perumāḷ, Nampi has given his Ulā mālai. Ēkātaca mālai, new in name, is

quite similar to a patikam of 11 verses, but differing by the admixture of stanzas of different metres.

It would be only apt to say that the devotional period of Tamil literary history is the most fruitful one as regards indigenous and novel genres, showing the acumen in the creative capacity of the poets influenced by bhakthi and religious fervour.

MEDIEVAL EPICS

In a line parallel to the prabandhas of the devotional period, broader and bigger works falling under the class of epics had also risen. Though Tamil had earlier secular and religious epics, this period between 8th and 12th cs., seems to have encouraged only those with religious connotation.

Two trends are available in the epics of this period. Religious narratives, debates and discourses embodying the epic are seen on one side; while the influence of Ithihasas and Puranas are seen on the other.

Influence of Jainism and Buddhism have brought about new dimensions to the epic genre. Peruṅkatai (8th c), Cintāmaṇi (9th) and Cūḷāmaṇi are Jainistic and narrative in nature. Nīlakēci (10th) reveals religious fervour for Jainism and has come up against Buddhism and is mainly in the form of debate. It has risen as a counter argument against the Buddhistic epic Kuṇṭalakēci (10th c) now extinct. Vaḷaiyāpati (9th) is yet another work of the epic type, now extinct.

The Pārataveṇpā of Peruntēvaṉār (9th c) is the first available version of the Maha Bharatha in Tamil. It is in campu form of prose interspersed with verse, which is quite familiar to Tamil as 'Urai iṭai iṭṭa pāṭṭuṭaic ceyyuḷ'. This epic is not available in full form but is fragmentary. An episode, growing into an epic is found in Pukaḻēnti's Naḷaveṇpā (12th). Kampaṉ's Irāmāvatāram (9th/11th c) is also the first full Ramāyaṇa available in the language.

It ends with the Yuddha kāṇḍam, and it is Oṭṭakkūttaṉ (12th c) who has 'completed' it with his Uttara kāṇḍam.

Purāṇam taking the form of a heroic epic is also seen in the 12th c with Cēkkiḻār's Periyapurāṇam; It is the first Saiva epic, with the different episodes of the Saivite Nāyaṉmārs, with devotion to Siva as it's core and theme. The next century gives the first Stalapurāṇa in epic mode through Perumpaṟṟap puliyūr nampi's Tiruviḷaiyāṭal purāṇam (13th), on the divine playful acts of Siva in and around Madurai. Another century further on, purāṇa on God hood forming the epic genre is found in Kacci appa civācāriyār's Kantapurāṇam (14th c), on Lord Murukaṉ alias Skanda.

LATER PHASE

Following the devotional period, the rejuvenation of eulogy on kings, in the patterm of prabandhas is seen to creep in and flourish; Continuation of genres already introduced is heard of, while innovation of new types are also found.

The first attempt at 'Paraṇi' is seen in Ceyaṅkoṇṭār's Kaliṅkattup paraṇi (12th c) and is followed by Oṭṭakkūttar's Takkayākap paraṇi. The latter is puranic in nature.

Oṭṭakkūttar's preoccupation with writing genres is revealed through his many contributions. He has written three Ulās, on the Cōḻā kings Vikramaṉ, Kulōttuṅkaṉ and Irācarācaṉ. He has authored the first Piḷḷait tamiḻ through his Kulōttuṅka cōḻaṉ piḷḷait tamiḻ. Works attributed to him, like Kaṇṭaṉ alaṅkāram, Arumpait toḷḷāyiram, Nālāyirak kōvai, Tillai ulā and Īṭṭi eḻupatu, are either extinct or of doubtful authorship. Arumpait toḷḷāyiram would be a 'number' variety of the model of Muttoḷḷāyiram (6th c); and Kaṇṭaṉ alaṅkāram, the first variety under Alaṅkāram, later followed by Aruṇakirinātar in his Kantar alaṅkāram (15th c).

Avvaiyār is another famous poet of this 12th c. Though didactical in content, her Ātticūṭi, Koṉṟai vēntaṉ, Mūturai and

Nalvaḻi are simple and clear in expression and intelligible to even a youngster. Āticcūṭi is profusely followed by many writers in the present century and so has attained the status of a genre.

Drama, as enacted in temples is known in this period through Rājarāja vijayam, Rājarājesvara nāṭakam, Pūmpuliyūr nāṭakam, etc.

Precipitation of devotion into philosophical thoughts, doctrines and dogmas are seen to start in this century. Of the fourteen philosophical works on Saivism, Uyyavanta Tēvar's Tiruvuntiyār and Tirukkaḷiṟṟuppaṭiyār have come up in his century. Untiyār an already wellknown genre, has here accepted philosophic content.

It is this century that gives the name difference Nūṟṟantāti to Antāti, through Tiruvaraṅkattamutaṉār's Irāmāṉuca nūṟṟantāti.

The 13th c follows the philosophical trend in its genres. Meykaṇṭa tēvar's Civañāṉa pōtam; Aruṇanti Civāccāriyar's Civañāṉa cittiyār, and Irupā irupaḵtu provide the first examples of pōtam, cittiyār and irupā irupaḵtu. Of these the last one is a number-stanza variety, mentioned elsewhere.

Continuation of eulogy on kings in already available familiar genres are found here in the anonymous and extinct Kāṅkēyaṉ piḷḷaikkavi, Poyyāmoḻip pulavar's Tañcaivāṇaṉ kōvai, anonymous Caṅkara cōḻaṉuḻā, Kulōttuṅka cōḻaṉ kōvai, Iraṇiya vataip paraṇi, etc.

14th c. gives Umāpati civam's eight different creations that have come to be included in the fourteen philosophic treatises. Civap pirakācam, Tiruvaruṭ payaṉ, Viṉā veṇpā, Pōṟṟip paḵṟoṭai, Koṭik kavi, Neñcu viṭu tūtu, Uṇmaineṟi Viḷakkam and Caṅkaṟpa nirākaraṇam. Of these, Paḵ ṟoṭai, Koṭik kavi and Tūtu are typical genres. Though the first composition under tūtu is seen here as of philosophical content, it had later given way to 'akam' theme and human love.

The genre Navamaṇi mālai is introduced in this 14th c through Vētānta tēcikar's philosophical treatise of that name. It is heard that his compendious work 'Tēcikappirapantam' had included women's game type genres like Pantu, Kaḻal, Ammāṉai, Ūcal and Ēcal, most of which are already familiar to Tamil genre history. Mūvar Ammāṉai of the twin poets, Iraṭṭaiyar, belong to this period. Their Tillaik kalampakam and Tiruvāmāttūrk kalampakam follow the already existing Kalampakam genre. Ēkāmparanātar ulā of the same poets is also in unison with the familiar genre, Ulā. The anonymous Kappaṟ kōvai shows the continuation of the Kōvai genre.

The 14th c introduces the new tradition of the rational and philosophic writers, the Cittar. Beginning with Civavākkiyār, many of these great revolutionists tried to purge religion of its rituals, superstitions and popular beliefs, and were vehement opponents of caste and idol worship. Civavākkiyār has introduced into the Tamil literary field certain new metric and melodious genres like Cintu, Kummi and Kaṇṇi. Influence of folk lore is seen in the clapping dance-song Kummi; and also in Ñāṉa ēṟṟam of Cēṣha yōki which follows the water-drawing song, Ēṟṟap pāṭṭu. Familiar names like Avvai and Paṭṭiṉattār also come in Cittar tradition. Avvai's Ñaṉak kuṟaḷ shows the continuation of the Kuṟaḷ genre. Paṭṭiṉattār's Uṭaṟ kūṟṟu vaṇṇam introduces a newly created metric genre, viz. Vaṇṇam. The 'lament' is saturated into a genre through Paṭṭiṉattār's Aruṭpulampal, Neñcoṭupulampal and Pattirakiriyār's Meyñāṉappulampal. Though there is similarity in naming, this 'lament' is quite different from the Vaishnavite saint Kulasekarāḻvār's 'Tacarataṉ pulampal', the lament of Dasarata.

As genre creators, a few more cittar could be thought of here. Kaṭuveḷi cittar's Āṉantak kaḷippu, is first of its kind; Peer mohammed's Ñāṉaratṉak kuṟavañci is also an indigeneous kind.

There are many other philosophic works of this group of sages, like Ñāṉam and Pūcāviti, which could also be taken in the light of genres.

The 15th c has Aruṇakirinātar as a prominent figure in literary output. His Tiruppukal̲, eulogy on Lord Murukan̲, it self could be considered as a typical genre, which was taken up and worked on by poets of later centuries. He has also created the 'vakuppu', a metrical variety, through his T iruvakuppu He has also propagated the viruttam type, in his Mayil viruttam, Cēval viruttam, etc.

Kāḷamēkam and Tattuvarāyar are two other important personages of this century. Tiruvān̲aikkā ulā and Cittira maṭal are the exceptionally good contributions of Kāḷamēkam. The anonymous Varuṇakulātittan̲ maṭal of the contemporary period is another addition to the genre. Tattuvarāyar has to his credit nearly twenty creations, most of which fall under one or the other genre. He names Piḷḷaittamil̲ as Piḷḷait tirunāmam. Cin̲n̲appū veṇpā is the only book hitherto known to belong to the genre Cin̲n̲appū mentioned by pāṭṭiyals. He has also composed Tālāṭṭu, Antāti, Tacāṅkam, Iraṭṭai maṇi mālai, Mummaṇik kōvai, Nān̲maṇi mālai, Kalampakam, Ulā, Maṭal, Tūtu, Paraṇi and Kalippā, the last being a metric genre. His Aññavataip paraṇi and Mōkavataip paraṇi, are philosophical in nature and allegorical in expression. Of the two Ulā, one called Cilēṭai ulā, is a novel attempt at including pun/double meaning in Ulā. Following Civañān̲a pōtam, he has formed the Cacivarṇapōtam and includes it as part of Mōkavataip paraṇi.

Pakal̲ik kūttar's Tiruccentūr murukan̲ piḷḷait tamil̲; Kapilar's Akaval, Jaina works like Tirukkalampakam, Tirunūr̲r̲antāti and Ātinātar piḷḷait tamiḻ, Tiruvampalamuṭaiyār mar̲ai ñān̲a campantar's Ōṅkukōyil purāṇam, anonymous Sripurāṇam, all show the continuation of already known genres.

The few centuries, from the 15th c onwards, because of various reasons, provide a large number of contributions to the literary wealth of Tamil genres. The 16th c is profuse in Stala purāṇas. They are either denoted as Purāṇam or Mān̲miyam or Kaṇṭam. Most of these come in epic structure, in typical format.

Purāṇa and upapurāṇa of the northern tradition had influenced much writings of this period. Both Saiva and Vaishnava purāṇa are known besides the Stalapurāṇa.

Varakuṇarāman's Iliṅkapurāṇam and Vāyucaṅkitai, Ativīrarāmaṉ's Kācikaṇṭam and Kūrmapurāṇam; Citamparanāta kavi's Caṅkara vilācam; Tirumalainātar's Citampara purāṇam; Maṟai ñāṉa campantar's Kamalālaya purāṇam, Aruṇakirip purāṇam and Anātāri appar's Cuntara pāṇṭiyam are relevant examples of Saiva purāṇas. In Vaishnava purāṇas, the outstanding one is Bagavatham. Cevvaic cūṭuvār and Aruḷāḷatācar have composed Sripākavata purāṇam and Makāpākavatam respectively. Tirukkurukai māṉmiyam, Kūṭarpurāṇam are yet other Vaishnava literature of the purāṇa type.

Some of the outstanding Stalapurāṇas of this time and their authors are :- Tirumaḻuvātip purāṇam of Kamalai ñāṉap pirakācar; Tirupparaṅkirip purāṇam and Cētupurāṇam of Nirampa aḻakiya tēcikar; anonymous Vēṇuvaṉapurāṇam; Tiruvārūrpurāṇam of Campanta muṉivar; Tiruvaṟṟiyūrp purāṇam of another Ñāṉappirakācar; Tirukkāḷattip purāṇam of Āṉantak kūttan, Tiruvaiyāṟṟup purāṇam or Ñāṉakkūttar; Six different compostions by Caiva ellappa nāvalar, viz., Aruṇācalapurāṇam, Tiruviriñcaip purāṇam, Tīrttakirip purāṇam, Tiruveṇkāṭṭup purāṇam, Ceṅkāṭṭaṅkuṭip purāṇam and Cevvantip purāṇam.

Some notable new prabandha varieties had been introduced in Tamil in this century. Types like Kavacam (armour), Tōttiram (eulogy), Kaṟpam (religious rules / norms), Caṭkam (six), Aṭṭakam (eight), Paḷḷu and Līlai (sacred play) are known of.

Kavacam, is a variety considred to be adopted from the Sanskrit Pañcaram. Varatuṅkarāmaṉ's Civakavacam is found first in Tamil and incorporated as a part of his Piramōttara kāṇṭam. Invocation to God to safe guard the physical organs of the devotees is the central theme of Kavacam. Ativīrarāmaṉ's Cakti kavacam and Ilakkumi kavacam are other examples. Nārāyaṇa kavacam

of Cevvai cūṭuvār, forming part of his Bagavatham is also a contribution of this century. Tēvarāya cuvāmi's (18th c) Kanta caṣṭi kavacam, Kacciyappa muṉivar's (18th c) Vināyaka kavacam and Pāmpaṉ cuvāmikaḷ's (20th) Caṇmuka kavacam are later famous works.

Tōttiram, is also invocation to God with praises generally found as an integral part of a purāṇam. Ilakkumi Tōttiram in Kācikāṇṭam and Mrutyuñcaya tōttiram in Mahā purāṇam are such. Anonymous Cūriya tōttiram, also known as ūtaya tivākara tōttiram, is on the sun God.

Commandments and religious rules forming into 'Kaṭṭaḷai' variety, in prose, is known from the 14th c. Ciṟrampla nāṭik kaṭṭaḷai and Tukaḷaṟu pōtak kaṭṭaḷai are the early examples. 16th c gives Kamalai ñāṉap pirakācar's Attuvāk kaṭṭaḷai, giving explanations on the 'Six paths' (Attuva=path) to be followed to attain the highest goal.

Maṟai ñaṉa campantar has composed many small works called Kaṟpam on religious rites and austerity. They are Makācivarāttiri kaṟpam, Māta civarāttiri kaṟpam, Cōmavāra kaṟpam, and Cōmavāra civarāttiri kaṟpam, all in kuṟaḷ veṇpa metre.

Caṭkam, of six stanzas, has its first example in Kuruñāṉa campantar's Piracāta caṭkam, in viruttam metre, which details the sixteen stages through which the soul can reach God.

The first of aṭṭakam variety is the Civāṭṭakam found as a section of Ativīra rāmaṉ's Kācikaṇṭam mentioned here before.

Paḷḷu, which can be taken as a folk drama in verse with songs and scenes, has its first occurrence in Kamalai ñāṉappirakācar's (16th c) Tiruvārūrpaḷḷu. His Tiyākarāca līlai on the miraculous deeds of Siva is a new variety in name, but in content is similar to the Tiruviḷaiyāṭar purāṇās known before. But as the later centuries give works like Pirapuliṅkalīlai, Namaccivāyalīlai, Pāricāta līlai, etc. this is considered separately

as a variety. Iruppulippaḷḷu, Katiraimalai paḷḷu from Jaffna and Māntaip paḷḷu of Citampara tāṇṭava maturakavi are also known to be of this century under paḷḷu.

If 16[th] c can be called the period of the purāṇas, the 17[th] can be named the period of prabandhas. Poets like Civappirakācar, Kumarakuruparar, Paṭikkācuppulavar, Antakakkavi and Piḷḷaipperumāḷ have continued the contribution to religious literature: the advent of Islamic Tamil literature through Umaṟu's Ciṟā, an epic on Mohammed is a turning in a new direction. This is also the period when Christianity began to spread and had literary fruition in the century that followed.

Civappirakācar has contributed the novel variety, Nirōṭṭaka yamaka antāti, where no labials occur. His Catamaṇimālai in 100 stanzas is novel only in name. The kuṟam genre was popularized through Kumarakuruparar's Mīṉāṭciammai kuṟam from which evolved the Kuṟavañci genre, in the next century. The already introduced Catakam genre taking up historic facts as its theme was the innovation of Paṭikkācu. His Toṇṭai maṇṭala catakam, followed by Koṅku maṇṭala catakam and Cōḻa maṇṭala catakam are best historic records of personages and literary contribution of an area in Tamilnadu.

Religious refutation forming a type is seen in this period. Civappirakācar's Yēcumata nirākaraṇam against Christianity and Ampalavāṇa tēcikar's Pācaṇta nirākaraṇam against Vīrasaivism are examples. Aṭṭavaṇai, a new genre, on religious philosophy made easy is also a contribution of Ampalavāṇa. A metrical and rhythmic variety named Cintu, has its introduction in cittar Civappirakācar's Tiruvālanturaic cintu. The first example of Paṉmaṇimālai is found in Vaittiyanāta tēcikar's work of the name 'Tiruvārūr paṉmaṇimālai'. The alphabetic variety, 'Varukkak kōvai' has its inception in the 16[th] c work Nellai varukkak kōvai by Vīraiampikāpati and followed in the 17[th] c by Paṭikkācu's Pāmpalaṅkāra varukkak kōvai. The blind poet, Antakakkavi vīrarākavaṉ has contributed the 'five-stanza' variety, Pañcaratṉam,

on the eighth head of Dharmapuram mutt (1650). He has also composed a vaṇṇam, which continues the tradition formed by Pattiṉattār of earlier times. Aḻakiya ciṟṟampalak kavi is said to have produced a Kuṟavañci on the Nayak king Vaikalappa during this century. His Taḷaciṅka mālai, a hither to unknown variety might be equated with Pirapantat tiraṭṭu's Taḷaciṅkāram, which deals with the hunting expedition of the hero. The akapporuṭ kōvai genre, known as early as the 10[th] c has a new branch in this century as Orutuṟaikkōvai, through Amirtakavi's Nāṇik kaṇ putaittal. The folk-drama variety, the Noṇṭi nāṭakam (cripple's dance drama) is a new addition to this century through the anonymous works Tiruppullāṇi noṇṭi nāṭakam and Cītakkāti noṇṭi nāṭakam. Already introduced vakuppu and vaṇṇam varieties are popularised by this period's Kantacāmip pulavar. Kaṭikai muttup pulavar's contributions like Camuttira vilācam, Mataṉavittāra mālai, Tikkuvicayam, Kāmaraca mañcari and Cantrakatā mañcari have been new additions in all sense Camuttira vilācam is quite unique in its handling of pun and as the addresses of a love-lorn lady to the sea; The other varieties, sound similar to those mentioned in certain pāṭṭiyals, as Mataṉa vicaiyam, Mataṉa ciṅkāram, Tikku vicaiyam, Mañcari, etc. The exact content and structure are yet to be clearly perceived. It is observed that most of these by Kaṭikaimuttu have the love theme, as their centre.

Though the paḷḷu genre is known before in the 16[th] c the anonymous Mukkūṭaṟ paḷḷu of the 17[th] c is famous in this variety. The Ñāṉap paḷḷu from ceylon, considered to be associated with Christianity and Caṭakōpar's Kurukūr paḷḷu are also of this period.

17[th] c sees the first Kīrttaṉams through Veṉṟimalaik kavirāyar's Vaṭamalai veṇpā (1654 A.D.) and makes it a variety later through the contribution of Muttuttāṇṭāvar, Aruṇācalak kavi, Mārimuttup piḷḷai. Rāmanāṭakak kīrttaṉam (Ramayana in Lyrics) of this century, might have been influenced by the Icai rāmāyaṇa of the 16[th] c. heard of, through Koṅkumaṇṭala catakam.

Origin of historic ballads are known through the anonymous Rāmappaiyan̲ ammān̲ai, which narrates the fight between Tirumalainayak and Dalavaisetupati, the expedition being led by Rāmappaiyan̲. Similarly, the writing of 'temple history' as a genre is found in Kōyil ol̲uku, on Srirangam temple.

The love theme, culminating in a new genre called 'Kātal' (love) is seen first in Virapatrar's Carkkaraiman̲r̲āṭiyār kātal. The translation of Ātisankara's (9th c) Sivananda lahari in Tamil by Virai kavirāca paṇṭitar of this century, brings in this 'lakari' as a new genre to Tamil.

MODERN PHASE

From the 18th c to the present day, there is much change and deviation in the literary out put because of many reasons, like the introduction of the printing press, new education, impact of outside religions like Christianity and Islam, foreign influence, increase in literacy, closer contact among the countries of the world because of scientific developments, etc. Poetry giving way to prose, and introduction of many new types under prose literature is seen and heard. Sanskrit, which was till then the source language of translation widened to included other languages also.

The 18th c's contribution is typical because of its following traditional lines on one side, imbibing folk motifs on the other and also giving room for a turn towards change. The 19th c can be considered as the transition period, and the 20th c its full blossoming and fruition.

Tāyumān̲avar, variously considered to belong to the 17th c or 18th c, has popularised the 'Kaṇṇi' genre, a metric type, made up of couplets, simple, rhythmic and musical. Even the already heard vaṇṇam and ān̲antakkaḷippu varieties are immortalised by his poems of these varieties. Sivañān̲a mun̲ivar's contribution is wide and multi dimensional. His Cōmēcar mutumol̲i veṇpā, based on chosen couplets of the Tirukkur̲aḷ is in one way an encomium on

that old ethical treatise. Vīramāmuṉivar, a foreign Christian Missionary has contributed the first Christian epic 'Tēmpāvaṇi' (Unwithering ornament) to Tamil. His 'Avivēka pūraṇa kuru katai' also called 'Paramārtta kuru katai' could be considered the first piece of Tamil prose fiction. The foolish acts of the guru and his four disciples are narrated in a mock heroic manner. 'Prose story-telling' found in these could be considered as an early seed of the later short - story genre.

Anandarangam Pillai's Diary, is also a new venture in the field of Tamil writing (1736-61). In the kuṟavañci genre, Tirikūṭarācappak kavirāyar's Kuṟṟālak kuṟavañci is outstanding. He has contributed also to other genres like talapurāṇam, mālai, cilēṭai veṇpā, antāti, ulā, ūcal, kōvai, kalippā and piḷḷaittamiḻ. Piṉvēlappa tēcikar's Pañcākkarap pakṟoṭai is a subvariety of veṇpā genre, viz., pakṟoṭai (Pal+toṭai=many lined) being in many lines of veṇpā metre. Kantappa aiyar's Caṉṉitimuṟai, hymns praising God and composed with an intention to be sung before a deity, is a new type as per the name. But it is rather a compound variety of many small genres with a devotional content.

This century can be called the 'age of catakam'. Cāntaliṅka kavi's Taṇṭalaiyār catakam, Ampalavāṇakavi's Aṟappaḷīcura catakam, Kōpāla kriṣṇaṉ's Empirāṉ catakam, Nārāyaṇa pārati's Tiruvēṅkaṭa catakam and Kōvinta catakam, Kurupāta tēvar's Kumarēca catakam are some of the prominent works.

Drama, as a separate branch, begins to frequent the Tamil literary scene in these centuries. Mayil vākaṇa pulavar's Ñāṉālaṅkāra nāṭakam, Kaṇapaty aiyar's Atirūpavati nāṭakam and others are heard of in the 18th c. Typical genres with Islamic religious conotation, and by Muslim poets, is also a new addition in this era. Aliyār pulavar's Intirāyaṉ paṭaippōr and Ipuṉiyāṇṭāṉ paṭaippōr introduce the Paṭaippōr genre (army-war), describing, wars of the moslem prophets and leaders. Continuing into the 19thc, the Islamic tradition gives more types like, Kissā, Nāmā,

Macalā and Muṉājāttu. Kissā, an Arabic name, denotes the 'story'. In prose or verse or in a mixture of the two, the Tamil Kissās give Islamic centered stories, like 'Yūcup napi kissā', Mukammatu aṉipu kissā, etc. The Persian word nāmā also denotes the story or history. The creation of the world is portrayed in 'Nūṟunāmā', while the prophet's ascension to heaven is detailed in Mahraj nāmā. From Arabic the name macalā is derived, to mean 'question and answer'. So macalās aim at the definition of doctrines of the Islam religion as catechisms, as found in Nūṟu macalā, Āyiram macalā, Vaḷḷaṭṭi macalā, etc. Muṉājāttu, also an Arabic word means, 'a secret request or appeal'. Invocation to God and prayer or worship form the core of these Muṉājāttus. Mohamed Abdul Kadar's Muṉājāttu (1851), Mohamed Alim's Muṉājāttu Mālikai and many more are available. This variety does not follow any particular metric structure or restrict the number of stanzas.

19thc shows more influence of the Westerners and contributions through translations. Through Vētanāyakam pillai's Piratāpa mutaliyār carittiram, the universal genre, 'novel' gets recognised entry into the Tamil field. Modern drama flourished through Suntaram pillai's Maṉōṉmaṉiyam and many additions by Suryanarayana sastri. His Nāṭakaviyal, a treatise on drama helps in the understanding of the status of this drama genre in the Tamil sphere.

Religious poetry continued to flourish through Ramalingar, Meenatchisundaram, Tandapani Swami etc; Christian contributions by Vetanayaka castri, H.A. Krishna pillai; and many Islamic literature gave Tamil a multi dimensional, rather cosmopolitan figure. Essay, as a form of literature has stepped into Tamil through Vīrācāmi ceṭṭiyār's Viṉōta raca mañcari. Travalogues like Mayilvākaṉap pulavar's Kāci yāttirai viḷakkam and Narasimhalu naidu's Sri ārya tiviyatēca yāttiraic carittiram have made their debut on the scene. Biographies and autobiographies also had their entry. Āṟumukanāvalar carittiram by Aruṇācalakkavirāyar, Clive carittram by Katirvelup pillai and

such many others have established the biography genre. Though not of such frequency, autobiographies like Krishna pillai's, Kiṟittavarāṉa taṉ varalāṟu, Taṇṭapāṇicuvāmi's Kurupara tattuva kāviyam, etc, represent that genre.

In poetic genres, many familiar types continue on one side, while there is an introduction of many new types also, on the other. Sub-varieties have cropped up in certain popular genres, like Antāti. Not only literary, but also folk genres have come up anew and found place in literary output.

Itaḻakal antāti, without the occurrence of labials is seen in Taṇṭapāṇi cuvāmikaḷ's Citamparam itaḻakal antāti; Ēkapātat tantāti, with the same line repeated fourtimes in a stanza, comes in Kantacāmi aṭikaḷ's Murukaṉ ēkapātattantāti; Ōreḻuttantāti, frequented by one type of letter, is given by Karuppaiyā pāvalar. Oliyal antāti, with typical rhyme structure, has been represented by Swami taṇṭapāṇi and Kumarakurutācar. A number variety, with 'thousand' stanzas finds originated by Taṇṭapāṇi in his Tiruvaraṅkat tiruvāyiram and such other works. Similarly, another number variety with two-hundred stanzas was found by Aracaṉcaṉmukaṉār, through his Iṉṉicai irunūṟu. Cōṭacam, another number variety with sixteen stanzas, is given by Vēlāyutap pulavar's Pūcāviti cōṭacam. Similarly, tacakam, with ten stanzas has an example in Vēlāyuta mutaliyār's Mūtta piḷḷaiyār caraṇa tacakam. Similar to already known Pañca ratṉam, with five poems, Navarattiṉam with nine and Tacarattiṉam with ten poems are available in the 19th c. Karuppaiyya pāvalar and Allimarāikkāyar are the contributors respectively.

Influence of folk-lore is seen in Ēcal, Ēlappāṭṭu, Ēṟṟappāṭṭu, Oppāri, Kummi, Cintu, etc and musical mode in Patam, lāli, lāvaṇi and Jāvaḷi.

Ēcal, denoting quarrel and rebuke, gives the conversation between two, scolding and chiding one another regarding mostly religious matter. Ahmed labbai's Tāymakaḷ ēcal is a dialogue

between mother and daughter on Mohammed the prophet. Vīrācāmi ceṭṭiyār's Kalyāṇa ēcal, Appāvu mutaliyār's Tēcika nārāyaṇa cāmiēcal are also heard of.

Ēlappāṭṭu, boat song attains literary standard through Pārttacārati perumāḷ ēlappāṭṭu, Irāmāyaṇa ēlappāṭṭu etc.

The Song that accompanies the drawing of water from the well, called Ēṟṟappāṭṭu has examples in Vētanāyaka cāstiriyār's Ñāṉa eṟṟappāṭṭu, Irāmaccantira kurucāmitācar's Kucēla carittira ēṟṟappāṭṭu. etc.

Oppari, the lament, quite different from the elegy, is represented by Antaricup pillai's Aṉṉai aḻuṅkal oppāri, Piratāpa oppāri and others.

Kummi, a dance song accompanied by clapping of hands, is used by the poets either to narrate stories or to present facts on morals, religion, etc. Vētanāyaka cāstiriyār's Ñāṉak kummi, Irāmacāmik kavirāyar's Makāpāratak kummi and others are available.

Cintu, a metrical form, used abundantly in folk literature, because of its simple structure and musical mode has acquired literary status. It is used for narration as in Satagopa aiyankār's Irāmāyaṇac cintu; and describing the places traversed as in Vēlāyuta pulavar's Kappaṟ pirayāṇa cintu, on a voyage. Kāvaṭic cintu and Vaḻinaṭaic cintu are its common sub varieties. The former, is sung by those who bear the Kāvaṭi as found in Aṇṇāmalai reṭṭiyār's Kāvaṭic cintu, and the latter by the travellers, to overcome monotony and fatigue.

Patam, a musical mode is a praise in general, and can also come in any content. Many patams are composed in such a way as to be presented in dances. Aḻakiya cokkanātar patam portrays the Nayaka nayaki bhava. Mock varieties, have come up on such content as snuff powder, mosquito and the drunkard. Krishnayyar and Subbaramayyar are two famous composers of patam.

Lāli, an auspicious, song variety, takes the form of a lullaby in 'Srikrishna Lāli', while in 'Nūtaṉak kaḷiyāṇappāṭṭu it is used to jokingly mock the bride and groom. In most other cases, like Ceṅkalvarāyar's Ganapati lali, it is an invocation or praise of God.

Lāvaṇi a song variety of Maharashtra origin, has as its theme, the burning of the love-god Maṉmatā by Siva. It comes in the form of conversation and debate, to be presented on the stage. The anonymous Maṉmata lāvaṇi, a folk creation is widely famous.

Jāvali, similarly of Urudu origin is found in Kannada and Telugu besides Tamil. Love and devotion are its theme as in Caṇmuka jāvaḷi, and Ramasami aiyankar's Caraca rañcita jāvaḷi.

Entering into the 20th c, the Tamil literary flow does not add to itself many new and hitherto unknown genres. But there is a rapid flourish in novel, short-story, drama, bio-autobiography, travelogue, essay, epistle, etc. Juvenile literature and orations can be considered as new additions in one sense. Journalism has further helped the development of other modern mediums. Free verse, introduced by Barathi, imitation of sonnet and haikku in the eighties, experimental attempts at stream of consciousness, existentialism, surrealism, etc., have given much modern colour to the creations of this day.

Modern prose varieties are common to most of the well developed languages of the world. Poetic types like epic, lyric might also be seen in many languages. Of the Prabandha varieties found in Tamil literature, a deeper survey may reveal the individuality of Tamil literary genres.

TYPOLOGY

Of the many genres discussed by Pāṭṭiyals and provided by literature, some are very popular. There are still others which are frequently and largely used. Some are common to Tamil and

one or more other languages. A few may be original to Tamil and quite unique in nature. Well known and famous types come under each; Some of these may be mentioned here for a fuller understanding of their place and part in the historical development of literary genres in Tamil.

POPULAR

Thinking of genres, brings to mind certain types like Antāti, Āṟṟuppaṭai, Ulā, Kōvai, Kalampakam, Piḷḷaittamiḻ, Paraṇi etc, as representatives in the Tamil field. These are well known, and have clearly defined characteristics as found in treatises and portrayed through literature. These have enough examples and established norms, that help to overcome any ambiguity regarding from and content. Even then there is no stagnation or stereotype, due to the creative capability of each and every poet.

Popularity of a genre need not depend on the mere abundance of productions under it; Even one work, or the first of a genre, or a few prominent creations could make a genre popular. There are nearly one thousand compositions in Antāti genre, including many of its sub varieties, showing it to be a largely used genre. Comparatively Āṟṟuppaṭai has less than fifty examples, but is quite popular, being available from the earliest period and also frequenting then the Caṅkam poems. Kalampakam, though has nearly seventy works under it, had become popular by the very first composition, viz, Nantik kalampakam (19thc). It is the same under Paraṇi, with Ceyaṅkoṇṭār's Kaliṅkattupparaṇi also. Differing from this,through a popular creation, or a famous contribution, certain genres have become very popular. Māṇikkavācakar's Tirukkōvaiyār under kōvai, though not the first work of the genre, stands fore-most in creativity and popularity. Thinking of Ulā or Piḷḷaittamiḻ brings to mind not one but many prominent works and authors , which seems quite interesting in itself. Tirukkailāya ñāṉa ulā, the three ulās on the Cōḻā kings Vikramaṉ, Kulōttuṅkaṉ and Irācarācaṉ, Tirukkuṟṟāla nātar ulā, Maturaic cokkanāta ulā,

Ñāṉa ulā, Cilēṭai ulā are outstanding ulās. Similarly, Kulōttuṅkacōḻaṉ piḷḷait tamiḻ, Muttukkumāracāmi piḷḷait tamiḻ, Ceṅkaḻuṅīr viṉāyakar piḷḷait tamiḻ, Cēkkiḻār piḷḷait tamiḻ, etc are well known and outstanding, in a list of one hundred and above piḷḷai tamiḻ works.

All these popular genres are also indigeneous varieties and unique to Tamil. They do not seem to have any commonness with the existing genres of other neighbouring or foreign languages known.

COMMON

There is a long list of literary genres that are common to Tamil and one or the other known languages. As already stated this might or might not be due to mutual influence. The similarities may vary from slight commonness to quite relevant and deep impact. Even then they never become identical or even very similar.

Many genres are comparable with those of other languages. In the modern genres, most or rather all are to be considered, like, Drama, Novel, Novelette, Short-story, Story, Biography, Auto-biography, Epistle, Essay, Travelogue, Diary, Oration and Juvenile literature. In the medieval varieties also, those like Epic, Lyric, Stray verse, Proverb, Riddle, Ballad, Satire, Lullaby, Pun, Elegy and Lament find a prominent place in very many languages. Influence of Sanskrit is clearly seen in the naming and nature of types like Purāṇam, Upākyāṉam, Catakam, Slēṣa (Cilēṭai), Yamaha (Maṭakku), Pañcakam, Ṣaṭkam, Aṣṭakam, Pātātikēcam, Kēcātipātam, Līlai, Lahari, Kiṅṭai, Nāmāvaḷi and certain varieties of picture-verses. It is also to be noted that Kavacam has its counterpart in Pañcaram, Meykkīrtti in Prabhāvam, Tiruppaḷḷiyeḻucci in 'Suprabātham', and Ēcal in Samvātam. Musical varieties like Lāli, Kirttaṉai, Lāvaṇi, Patam and Jāvaḷi are the outcome of the influence of other Indian language genres. Besides these, Tūtu is comparable with the Sandesakavyas of many Indian languages. Only the concept of sending a messenger or ambassador is common here; the other

features and characteristics vary. Similarly Kuṟavañci, Kuṟam and Kuḷuva nāṭakam of Tamil are usually kept aside the Yakṣaganas in Telugu and Kannada. Here also the deviations are too many and marked, to be considered as identical varieties. The boat song, Ōṭappāṭṭu, is known in Malayalam through Vañcippāṭṭu or Vaḷḷaṅkaḷip pāṭṭu; Similarly Kaikoṭṭik kaḷip pāṭṭu of Malayalam might be equated with Kummi of Tamil to certain extent. Varṇaṉa of Malayalam and Varṇippu of tamil have some commonness. Swing song as ūcal and ūñcal pāṭṭu are respectively found in Tamil and Malayalam and are also comparable.

A deep and detailed comparative study of these types could further help in knowing the exact contribution of, and part played by Tamil, in either the innovation or the adaption of these class of 'common genres'.

ORIGINAL

Unique typologies, indigenous to Tamil are quite large in number. These original creations have come up in different periods, through various authors, in highly varied circumstances. From the very beginning of the history of Tamil literature, unique types have frequented in abundance. The reason behind the genres of the varieties, and the motivated power that resulted in the creation, when known, may explain the origin of the genres, and the purpose, aim and drive behind the innovations.

Typical naming, and assigning characteristic which are quite native, make these genres indigenous in form and content. Genres that fall under the different classes, already discussed, like content, form, pattern, number, alphabet, metre, etc., show aspects of originality.

All prosodical varieties are typical of Tamil, as the deciding factor, viz, the metre itself, is indigenous to Tamil. Besides Antāti, Akaval, Kaṇṇi, Kuṟaḷ, Cintu, Tāṇṭakam, Tāḻicai, Pakṟoṭai, Paripāṭal, Viruttam and Veṇpā are a few varieties

mentionable. Māṇikka vācakar's Kīrttittiruvakaval; Tāyumāṉavar's Paiṅkiḷik kaṇṇi; Avvaiyār's Ñāṉak kuṟaḷ; anonymous Taṅkaccintu, Murukarcintu, Ṭampāccāricintu, etc; Appar's Tiruttāṇṭakam; Māṇikka vācaka cāmi's Tiruñāṉattāḻicai; Umāpati's Pōṟṟippaḵṟoṭai, Caṅkam anthology, Paripāṭal, Tiruttakkat tēvar's Nariviruttam, Aiyaṭikaḷ's Kṣēttirat tiru veṇpā are a few examples to be cited in the above varieties.

The various types under the 'mālai' group also seem to be highly individual. Number and metre combination varieties under this, as, Iraṭṭaimaṇimālai, Mummaṇimālai, Nāṉmaṇimālai, Pañcaratṉa mālai, Navamaṇimālai, Ēkātaca mālai and Catamaṇi mālai are prominent ones. Appar's Aṅkamālai, Īcura mūrti's Akarāti mālai, Abdul kapoor's Cittirakkavai mālai, anonymous Tiruvēṅkaṭa varukka mālai are still other available mālai varieties with content, alphabetisation and picture verse as the distinctive factors.

There are many number varieties that are unique in all sense. Number-metre combinations like Orupā orupatu, Irupā irupatu, number-nature combinations as Pañcaratṉam, Navaratṉam; number-content variety like Mummaṇikkōvai; and mere number types as, Pattu, Patikam, Nūṟu, Patiṟṟuppattu, Toḷḷāyiram and Āyiram are all indigenous contributions.

Similarly, letter/alphabetic typologies, viz., Āttricūṭi, Uyir varukkac ceyyuḷ, Varukkak kōvai, etc are original. Folk genres, without equivalents in other areas and languages, could be taken as individual innovations under Tamil. Ammāṉai, Unti, Ēṟṟam, Cāḻal and Villuppāṭṭu are a few notable varieties. A deeper look my reveal many independent varieties under content classification like Ūṭal, Kātal, Tacāṅkam, Noṇṭi, Paḷḷu, Pāvai, Maṭal, Maṟam, etc.

It is not very easy to stress and confirm that these are really indigenous, until and unless a full study is done on all world literatures. As a beginning, these may be taken as probable indigenous genres.

"LETTER"

Treatises on Tamil grammar, especially those dealing with prosody, discuss about the various categories of letters that partake in the formation of the different metres of Tamil versification.

The letters of the alphabet of a language are basic in both its speech and verse forms. In the former, when the letters or phones effect meaning difference they are given phonemic status. In the latter, in isolation and in combination, they are given metric-syllabic status and certain values.

Though letters of a language are same for speech and verse, the concept and classification of them vary in these.

VARIANCE

Tolkāppiyam, the earliest extant grammar of Tamil discusses phonology in its first chapter (E̱luttatikāram); while in the third chapter (Poruḷatikāram) in the eighth section viz. Ceyyuḷiyal, it details theories of Tamil prosody.

Here, it begins with a list of the prosodical elements as,

'Māttirai e̱luttiyal acaivakai eṉāa...' (Cey. 1)
(= Mora, nature of letter, metric syllable types and...)

In this, "the letter" comes as the second of a total of 34 elements of prosody.

In the next aphorism, without defining or explaining the (first two) elements, Tolkāppiyam just mentions that, 'mora and letter are as already given', (ie., in the chapter on phonology, E̱luttatikāram):

'Māttirai vakaiyum e̱luttiyal vakaiyum
Mēṟkiḷantaṉavē eṉmaṉār pulavar' (Cey. 2)

(Types of morae and types of letter
Are as said afore, the learned say)

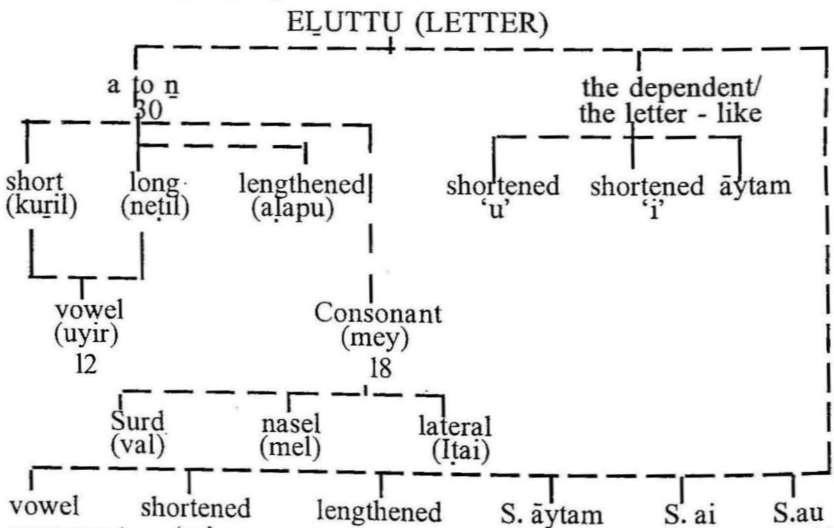
From this it appears as if there is no difference of concept in the letter, when it comes either in phonology or in prosody.

But, this is questionable, as a comparative view of the rules and facts of these two fields, show variations and deviations. Earlier observations also have revealed this fact.[1]

CATEGORIES

In the chapter on phonology, Tolkāppiyam classifies the letters into two categories as 'the 30 from a to ṉ' and 'the dependent three', viz. shortened u, shortened i and āytam, which are "letter like". This or such a classification is not seen in prosody. Tolkāppiyam - phonology continues with 1) short, 2) long, 3) lengthened (vowel) letters; Then, 4) vowel, 5) consonant, 6) vowel-consonant (cv), 7) shortened m, 8) surd, nasel and lateral, 9) lengthened consonant; and again 10) shortened āytam, 11) shortened ai and 12) shortened au.

This grouping can be shown as follows



As already stated, Tolkāppiyam does not separately provide the above lists in the section on prosody. But from it's discussions of the metrical syllable, the foot, and the line, and the element

1. எழுத்தைப் பற்றிய எண்ணம் இயல் தமிழுக்கு ஒரு வகையாகவும், செய்யுள் அல்லது யாப்புக்கு இன்னொரு வகையாகவும், பாட்டியல் காலக் கருத்துக்கள் வேறொரு வகையாகவும் அமைந்துள்ளன. இசைத் தமிழ் எழுத்து நிலை வேறு. ச.வே. சுப்பிரமணியன், யாப்பு-எழுத்து, ஆய்வுத் தொகை, கேரளப் பல்கலைக்கழகத் தமிழ்த்துறை பழைய மாணவர் மன்றம், திருவனந்தபுரம், 1974. பக். 25.

vaṇṇam (tonic pattern) certain letter categories are found mentioned.

In the discussion of syllable, (1) short, (2) long, (3) consonant, (4) the two types of u (s.u and ordinary/full u), (5) the short i, (6) the lengthened (vowel) and (7) the lengthened consonant are given.

A comparison of this list with the above reveals some 'dropouts'. Vowel, vowel-consonant, āytam, all shortened letter types except s.i and s.u, the three classes of surd, nasel and lateral are those left out.

Coming to the discussion of line, a typical grouping of letters as 'alive and life-less' or rather 'vowel and non-vowel' is seen, which is quite unique; and unseen unheard and unmentioned in phonology or else where.

The categories like āytam, surd, nasel and lateral, left out in the discussion of metric syllable, is seen present in the classifcation of vaṇṇam, which is yet another element of versification.

The metric syllable being the basic element of versification, thus seems in need of only a shorter list of categories, compared to that of phonology.

THE COMMENTATORS AND LATER GRAMMARIANS[2]

The commentators of Tolkāppiyam Ceyyuḷiyal and the authors of the later prosodies try to give certain lists of letters to be considered in versification. These range from thirteen to sixteen categories of letters. In the shorter list, shortened au, shortened m and lengthened consonant are those left out, when compared to the longer list.

When the larger list is compared to the letters mentioned by Tolkāppiyam in its metric syllable discussion, there are many additions, which bring the list nearer to the classification found in phonology, rather than prosody. Except shortened āytam, the commentator Pērāciriyar gives the 16 different groups of letters mentioned by Tolkāppiyam in Eḻuttatikāram.

2. see chart : Category of letters

From these different lists, only a minimum of seven letter categories seem important in the discussion of the letter, as an element of prosody, and as constituent of the metric syllable. These are l. short, 2. long, 3. consonant, 4. shortened u (and full u), 5. shortened i 6. lengthened (vowel) letter and 7. lengthened consonent.

All the other categories become included under one or other of these; as they are not speicifically important in the formation of metric syllabic types. For example all vowels and vowel consonants without any difference seem to be considered as either short or long; and the unmentioned shortened letters do not specifically influence any metric syllabic formation.

VALUE

Letters become the component of metric syllables. All letters are not given either same or similar value in the formation of this syllable.

Vowels have a different and higher value when compared to consonants. The occurrence or the absence of a consonant(s) does not vary the value of the syllable of which it forms a constituent part. But a vowel is very important, being the nucleus.

In assessing the length of a line and in similarly fixing the length of a particular cīr, the vowels alone are counted and all other letters are left out. Here all non-vowels, viz. the consonants and other shortened letters, āytam, etc. are not counted may be because they are not causing variation in the status of the metric unit of which they form a part.

The consonants are distinctive phonemes in phonology; counter to this status of recognition they are uncounted in the metric line of Tamil prosody, as portrayed by Tolkāppiyam.

Uyiril le̱luttum eṇṇap paṭāa
Uyirttiṟam iyakkam iṉmaiyāṉa (Cey. 42)

(= The letters other than the vowel
Are counted not,
As they are not having life like nature)

The variation in the value of vowel and consonant are justifiable in one sense. Because in Tamil, the vowels are named as uyir, meaning 'life', and are said to have independent movement and independent existance; while the consonants, named 'mey', meaning body or physique, have no independent existence, but are dependent on the vowels.

In a language like Tamil, there are two categories of vowels as short and long. Each short and long is a separate phonome, and so will have individual value in phonology. But in the syllabic scanning in prosody, distribution of a short or long does not always change the value of the metric syllable.

For example either a short or a long can form the syllable nēr; and either two shorts or a short and a long can make the syllable nirai, both with or without consonants following:

(S or L $\pm$ C = nēr*; SS or SL $\pm$ C = nirai**)

(S=short; L-long; C=consonant; +=with; -=without)

Similarly, the shortened letters (kuṟukkam) and the lengthened letters (aḷapu) generally are not full phonemes, but mostly allophones and so have a different value considered with their counter parts. But all the letters of their category do not have the same or identical value.

Tolkāppiyam considers the shortened i as equal to a consonant and so is not to be scanned (Cey. 7); u, either ordinary (full) or shortened when comes in the middle, as per the situation necessitates, forms the tail part of a (nērpu or niraipu) syllable or becomes an individual one or the front part of the next syllable (Cey. 4,8). The lengthened letter, either vowel or consonant is either scanned as a syllable or left unscanned as null (Cey 16, 17). The rhythm and cesura decide the scanning and so no particular or permanent value is assigned to the letters in the above categories but let to be decided by the situations. Rather, the value of the same letter changes as per the necessity of the situation.

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* Examples for nēr
அ, ஆ, க, கா, அல், ஆல், கல், கால், கண்ணா, கொணாம், தீர்ம்.

** Examples for nirai
அடு, அடா, கடு, கடா, அடர், உடார், கடல், கடாம், கடாஅம், மருண்ம்

CONCLUSION

The concept of letter, its classification and value assigned, are not the same for language and versification. They are not similar either, but very deviant.

The use of letter in speech and in verse is diversified. In the former, it is of a semantic value and use; while in prosody it is of euphonic value and rhythmic utility.

This aspect found in Tamil may be quite unique and individual. If found to be present in Dravidian or elsewhere, the possibility of impact may also be considered. If not, the reason for the same must be further probed into.

CHART : CATEGORY OF LETTERS*

Tolkāppiyam			
Eḻuttatikāram	Ceyyuḷiyal	Kārikai	Pērāciriyam
1. Kuṟṟiyalikaram (Shortened i)	5	4	8
2. Kuṟṟiyalukaram (Shortened u)	4	5	9
3. Āytam	III 4	7	10
4. Kuṟṟeḻuttu (Short)	1	1	1
5. Neṭṭeḻuttu (Long)	2	2	2
6. Aḷapu (Lengthened)	6	13	12
7. Uyir (Vowel)	(II 1)	3	3
8. Mey/Puḷḷi (consonant)	3	8	4
9. Uyirmey (Vowel consonant, CV)	-	12	11
10. Makarak kuṟukkam (Shortened m)	-	-	16
11. Val (Surd)	III 1	9	5
12. Mel (Nasel)	III 2	10	6
13. Iṭai (Lateral)	III 3	11	7
14. Oṟṟaḷapu (Lengthened Consonant)	7	-	15
15. Āytam akkal (Shortened āytam)	-	-	-
16. Ai kuṟukkam (Shortened ai)	-	6	13
17. Au kuṟukkam (Shortened au) --	-	14	
18.	II 2. Uyirilleḻuttu (non-vowel)	-	-

Note :

* Kārikai - Yāpparuṅkalak kārikai, 10th c- A Prosodical treatise.
* Pērāciriyam - A commentary on Tolkāppiyam, Ceyyuḷiyal, 13th c.
* Number denotes the order of occurrence
* Roman numbers denote separate sections.
* Name differences are not given.

THE IMPACT OF SANSKRIT ON TAMIL PROSODY

The word prosody refers to the study of versification. The term is derived from the Latin 'prosōdia', which stands for the accent of a syllable. It goes back to the Greek 'prosōdiā', which meant, 'song adapted to music', 'variation in the pitch of voice' and pronunciation.

Prosody has been defined as that part of grammar which deals with metre and versification. i.e., the forms used in constructing verse and the laws regulating their structure and governing their use in composing poetry.

TAMIL PROSODY

The history of Tamil prosody starts with Tolkāppiyam. Tolkāppiyam is the earliest extant treatise on Tamil language and literature. It is dated back to 1st-3rd c BC. References in it show that it follows the even earlier-ancient traditions in framing the rules of grammar and theories of poetics and prosody. Though writings, especially literature, earlier to Tolkāppiyam are not available, the Caṅkam poems (1st c BC - 1st c AD) that followed later in time provide many nuances which show deviation and development in prosodical theories. Novelty in metrical form and structure endeavoured a large production of new prosodical treatises in the later centuries. Many of these had disappeared in the surf of time, leaving behind only their names and a few quoted lines, here and there. From 10th c AD onwards, nearly 30 different treatises both on prosodical theories and literary genres had come which are available even to this day. This large production reveals the interest of the Tamils on this subject.

The prosodical treatises can be grouped into three broad categories. Tolkāppiyam itself forms an individual group, while Yāpparuṅkalam (10th c AD), Yapparuṅkalak kārikai (10th c AD), and similar works form the second, and the Pāṭṭiyal treatises from Paṉṉirupāṭṭiyal (11th c AD) onwards form the third group.

Tolkāppiyam is indigenous, with least influence of foreign models, theories and nomenclature. Terminologies, names, ideas and concepts reveal more influence in the treatises that fall under the other two groups. Widening of learning, or an attempt to bridge the gap would have resulted in these.

TOLKĀPPIYAM

Tolkāppiyam lists 34 elements that form the metrical structure. There are structural elements like cīr (foot) and aṭi (line); rhythmic elements like toṭai (rhyme) and tūkku (note); content elements like poruḷ (theme) and tuṟai (sub-theme); and expressive elements like meyppāṭu (physio-sentiments). The first element māttirai, the sound measure of letter, ie., mora, is the same as mātra of Sanskrit. Another element vaṇṇam, based on the nature of letters, is equivalent to varṇa in name atleast.

As per Tolkāppiyam, the metrical line (aṭi) is formed on two different principles. One, on the number of feet in a verse line; and another on the number of letters (syllables?) in a four-foot line. The latter may be compared with the vedic metre, where, 'the number of letters of a line is the only criterion of determining the metre' (S. Subramaniyam, The commonness in the metre of the Dravidian Languages, Dravidian Linguistic Association, Trivandrum, 1977, p. 38).

DEVIATION

The 'letter-line' concept of Tolkāppiyam is not followed as such by the later prosodical treatises. All of them stipulate the 'foot-line' method. But in the medieaval times, certain verse types like kaṭṭaḷaik kalittuṟai and kaṭṭaḷaik kalippā have particular numbered letter-lines.

Kaṭṭaḷaik kalittuṟai is a stanza of four lines, each line made up of five feet; and, if the line starts in a nēr acai, the number of letters per line will be sixteen and if in nirai acai, it will be seventeen. This verse is also known as kārikai, from 'kārika' of Sanskrit.

In kaṭṭaḷaik kalippā, all the four lines have eight feet each, and each half line of four feet will have either eleven or twelve letters, if it starts with nēr or nirai respectively.

Acai is an element somewhat equivalent to the syllable. Basically, it has two types, nēr and nirai; a single short or long vowel, with or without following consonants make nēr; two short or one short and one long vowel, with or without following consonants make nirai. This is different from Sanskrit laghu and guru. 'In Sanskrit, a short vowel alone is a laghu. A long vowel alone or a short or long vowel followed by a consonant or cluster or anuswara or visarga is a guru' (ibid, p. 43).

An extension or an elongation of this 'letter-line' impact is clearly relevant in the cantam and tāṇṭakam stanzas also. These are real imitations of chandas and daṇḍaka, with slight variation. 'The metre of the vedic line is called chandas, based on the number of syllable per line of the sloka'; 'The metres are divided into twenty-six according to the number of syllable per line. From ukti to utkriti, that is from one to twenty-six syllables or letters per metric line, twenty six metres are classified. If a metric line is of more than twenty-six syllables it is termed as daṇḍaka' (Ibid, p.40, 44). The Tamil lexicon defines cantam/cantappāṭṭu as 'stanza of four lines with four to twentysix syllable to a line' and Tāṇṭakam as 'a stanza each line of which consists of more than 26 syllables' (The Tamil lexicon, University of Madras, 1982, pp. 1263, 1824). These verse structures had come into vogue only in Yāpparuṅkala virutti, the commentary of Yāpparuṅkalam.

Though borrowings, these are accultured into the system, and many 'cantacceyyuḷ' and 'vaṇṇac ceyyuḷ' came in the language. Tēvāram (7thc AD) abounds in cantam verses, while Tiruppukaḻ (15thc AD) profusely uses the vaṇṇam type. Verse rhythm and musical rhythm are respectively important in these creations. In these, rather than the number of letters, or syllables, the consequent scheme of rhythm is more important. This might be a method of nativisation. The bounching rhythm of a ball game is thus engraved in the verse structure itself. An example can be taken from Cilappatikāram (2ndc AD).

Poṉṉilaṅku pūṅkoṭi polañceykōtai villiṭa
Miṉṉilaṅku mēkalaika ḷārppa vārppa veṅkaṇum
Teṉṉaṉ vāḻka vāḻka veṉṟu ceṉṟu pantaṭittumē
Tēvarāra mārpaṉ vāḻka veṉṟu pantaṭittumē (29.20)

(Tr. O girl shining like a golden creeper! with golden necklaces glittering and in harmony with the repeated tinkling of our lightning-like girdles, let us run in all directions and strike the rebounding ball saying: 'Longlive the Pāṇṭiyaṉ, long live he'. Let us strike the ball saying, 'Long live he who wears Indira's garland on his chest' - V.R. Ramachandra Dikshitar, The Cilappatikaram, Kalakam, 1978, p.390).

One of saint Ñāṉacampantar's poems on Tiruvaiyāṟu contains the rhythm of the dancing steps in the verse structure, which is a good example of cantacceyuḷ.

Pulaṉaintum poṟikalaṅki neṟimayaṅki
yaṟivaḻintiṭ ṭaimēlunti
Alamanta pōtāka vañcēleṉ
ṟaruḷ ceyvā ṉamaruṅ kōyil
Valamvanta maṭavārka ṇaṭamāṭa
muḻavatira maḻaiyeṉ ṟañci
Cilamanti yalamantu maramēṟi
mukil pārkkum tiruvaiyāṟe

(Meaning : When all five senses, lose balance - lay confused, devoid of wisdom - are troubled, He says 'Do not panic', and gives comfort. In this temple of Tiruvaiyāṟu, worshipping women, go around dancing to drum beat; Fearing (it to be the sound of thundering) rain, certain monkeys, troubled, climb trees and look at the clouds.)

The Tiruppukaḻ verses of Aruṇakirinātar are also highly rhythmic and the different verses have their own individual rhythmic pattern. One line of a verse can be cited.

Imakiri mattiṟ puyaṅka vempaṇi
kayiṟatu cuṟṟit taraṅka veṇkaṭal
Imayavar paṟṟik kaṭainta aṉṟeḻu - nañcupōlē

(Meaning : like the poison that swelled up on that day when the Devas churned the wavey white sea, with snow mount Himalaya as the churning rod and the cruel snake entwined as rope......)

The pattern is

Ta̱nata̱na tattat ta̱namta tanta̱na x 3 + tantatā̱na

In all these verses and such others, the stanzas are all four equal lined, but the feet in each line may vary from four, six, eight, to twelve or even more. The common name by which these are known is 'viruttam'.

This viruttam maybe a term coined on 'vṛtta'. But sama vṛtta, ardha-sama vṛtta or visama vṛtta are not known here. Kaliviruttam and āciriya viruttam are largely used in Tamil.

Kaliviruttam has four equal lines of four feet, while āciriyaviruttam has four equal lines of six to any number of feet. Saint Ramalingar (19th c. AD) has even 192 feet-line in one of his verses in Tiruvaruṭpā. 'Vṛttas are not completely different from the chandas, but they are developed from the chandas by the prastara or permutations and combinations within the frame work of the chandas' (The commonness in the metre of the Dravidian Languages, op. cit. p. 43).

The Pāṭṭiyal Tradition

The pāṭṭiyal treatises took up the special mission of introducing concord, augury in poetry, to see that the first word that begins a verse/poem is auspicious. Most of the pāṭṭiyals also define and list the literary genres in the Tamil language, as the name pāṭṭiyal itself means 'nature of verse' (pāṭṭu=song, poem, verse).

One of the concord (poruttam) viz., 'kaṇapporuttam' reveals a very clear and strong impact of Sanskrit.

Cīr, foot, is renamed as kaṇam, from the Sanskrit gaṇa. Not all cīr types, but only the trisyllabic foot (mūvacaic cīr) eight in number are taken up for consideration here. In Sanskrit, 'The

syllables of long and short are grouped into gaṇas of three syllables each and trisyllabic gaṇa is called a trike. Thus eight types of gaṇas are formed and they are termed as Ma, Ya, Ra, Sa, Ta, Ja, Bha and Na gaṇas.

Ma	-	-	-	Sarva guru
Bha	-	u	u	Ādhi guru
Ja	u	-	u	Madhya guru
Sa	u	u	-	Antya guru
Na	u	u	u	Sarva laghu
Ya	u	-	-	Ādhi laghu
Ra	-	u	-	Madhya laghu
Ta	-	-	u	Antya laghu (ibid).

In Tamil, certain pāṭṭiyal treatises, assign gods, elements, stars, besides giving letter-names as above to the trisyllabic feet.

Trisyllablic foot	*God/element*	*Star*	*Letter-name*
Nēr Nēr Nēr	Yama/Swarga/ Indira	Bharani	Na
Nirai Nēr Nēr	Moon	Mahayiram	Pa
Nirai Nirai Nirai	Earth	Kēṭṭai	Ma
Nēr Nirai Nirai	Water	Satayam	Ya
Nēr Nirai Nēr`	Sun	Punarpūcam	Ta
Nirai Nirai Nēr	Sky	Pūcam	Va
Nirai Nēr Nirai	Fire	Kārthikai	Ra
Nēr Nēr Nirai	Wind	Chōti	Ca

(see : Ilakkaṇattokai Yappu Pāṭṭiyal, p. 364)

These seem to be exactly modelled on the pattern seen in Sanskrit prosody, referred above, with slight name change, etc.

Another concord, an augury in verse, called varuṇam (varṇa) also shows foreign influence. The concept of the origin of mankind from Brahma and the birth of the four castes, the

varṇa classification, had inspired the grouping of letters as per castes in varuṇapporuttam. 'There must be unison, concord, between the caste of the hero and the first letter that commences an eulogy on him', says the pāṭṭiyal. For this purpose, (1) The 12 vowels, k, ṅ, c, ñ, ṭ and ṇ are called as 'Brahmin' (Antaṇa cāti) (2) t, n, p, m, y and r are classed as 'king'/Kshatriya (Maṉṉavar cāti), (3) l, v, ṟ and ṉ as 'merchant'/Vaishya (Vaṇika cāti) and (4) ḷ and ḻ as Sudras/ agriculturists (Cūttirar/vēḷāḷar). The indigenous letters of Tamil, viz., ḻ, ḷ, ṟ, ṉ, etc., falling under the latter groups reveal the status ascribed to a language in another garb. The negative impact of a foreign culture is revealed here. Stratification of people penetrating even the literary creation of a culture group is portrayed in these.

VARIATION

Pāṭṭiyal treatises list literary genres also. The common, collective name for genres, viz., 'pirapantam' is an adaptation of the word 'prabandha'. Though the name is similar, the meaning varies.

When the theme, subject matter of poetry, is completly/ contained in a single stanza it is called muttakam and if it runs on to two or more stanzas, then that is known as kuḷakam, as per certain Tamil prosodical treatises. This naming and approach is not native; This poetic aspect is the impact of Sanskrit. The contact of the Sanskrit language and its poetic theories would have influenced the Tamil prosodians to this type of approach.

In Viruttappāviyal (19th cAD), while discussing about kaliviruttam in detail, many definitions of cantak kaliviruttam with names like Manōrama, Champaka māla, Vidhyunmāla, Mayūra, Swāgatham, Rathotham, Madhanārtha, Maṇimāla, Siragvini, etc., occur. Only a detailed study can reveal if the impact is only in name or in the whole structure itself.

GENRES

Listing of genres in pāṭṭiyal treatise is unique to Tamil, as such an attempt is not heard in any other language, either

Sanskrit or otherwise. Though the number of genres, pirapantam, is given as ninety-six, from the different pāṭṭiyal works we come across nearly 200 types of literary varieties, and from the literary creations, we come to know of nearly 400 types.

Naming and framing of certain of these genres shows Sanskrit influence, though most are native and indigenous.

Piḷḷaittamiḻ, Orupōku, Kalampakam, Ulā, Paraṇi, Maṭal, Maṟam, Iṇai maṇi mālai, Iraṭṭaimaṇi mālai, Nāṉmaṇi mālai, Mummaṇikkōvai, Kaikkiḷai, Āṟṟuppaṭai, Kōvai, Uḻattippāṭṭu, Kuṟattipāṭṭu, Orupā orupatu, Irupā irupatu, Kaiyaṟunilai and such seem "self-made", without any colour of Sanskrit. But, names like Cātakam (Jāthaka), Aṭṭamaṅkalam (Aṣṭa Mangalam), Pātātikēcam (Pādādikēsa), Kēcātipātam (Kēsādipāda), Tacāṅkam (Dasanga), Alaṅkārapañcakam (Alangārapanchaka), Anurākamālai (Anuragamāla), Catakam (Sataka), etc., reveal Sanskrit impact. A systematic and detailed study of comparative aspects of these two language genres will reveal common grounds, impacts and indigenous factors.

Early Tamil Prosody is native and indigenous. But, by 10th c AD. foreign models had played their part in Tamil grammatical tradition, and thus also in prosodical aspects. Cultural concepts along with language and literary frames had modelled and moulded the metrical structure in name and form. These show that in a particular period these two languages and culture had very close relationship.

NEW TRENDS IN PIRAPANTAT TIRAṬ ṬU

Pirapantattiraṭṭu[1], which can be dated back to the latter half of the 18th c or the first half of the 19th c, is a new addition in the field of Tamil pāṭṭiyal. According to the general nature of pāṭṭiyal treatises, dealing with the different literary genres and augury in verse[2], Pirapantattiraṭṭu allots a few chapters to these discussions. But it does not stop with this, and includes many other matters which are not generally discussed in such other treatises.

The words pāṭṭu and pirapantam (pra-banda, meaning a literary composition, in Sanskrit)[3] denote the literary genres, and the treatises on such genres are mostly known by the names pāṭṭiyal and pirapanta (iyal)[4]. From the first pāṭṭiyal, viz, Paṉṉiru pāṭṭiyal of the 10th c, onwards only rules relating to the different genres and aspects about augury in verse find a mentionable treatment in pāṭṭiyal. But from Veṇpāp pāṭṭiyal of the 12th c., there is an addition of a general section (Potuviyal) that deals with matters like the nature and qualities of the poet, types of poets, types of literary artists; four types of poems; attributing caste, land, colour, star, signs of the zodiac, planets, etc, to the four metrical varieties; the three types of audience; the attributes of the four different castes; explanation of the 'treatise' (nūl), the two types of prefaces; the auspicious time for composition, the worship of Saraswathi, and the good and bad effects of a poem. The influence of this section is seen in the laterworks which almost give all such matters.

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1. Pirapantattiraṭṭu (U.V.S. Library Manuscript) published by the International Institute of Tamil Studies, 1980.
2. Dr. A.C. Chettiyar, uses this term to denote 'poruttam' in his Advanced Studies in Tamil Prosody, 1947.
3. A Sanskrit English Dictionary, Oxford, 1974, p. 683.
4. Pirapantamarapiyal, Pirapanta tīpikai, Pirapantatīpam are such.

Navanītap pāṭṭiyal of the 14th c, adds a few more elements to the above list, through its discussions on similes, presentation of the new work of art before the hero and audience and the respects done to the poet by the hero.

Some such additions are found in other treatises also. Toṉṉūl viḷakkam of the 17th c, discusses the four types of compositions, while Ilakkaṇaviḷakkam of the same century, adds the different facts found in Tolkāppiyam marapiyal. Cuvāminātam of the 19th c, adds the two modes of writing, viz;, vaitaruppam and kauṭam, which are generally discussed by aṇiyilakkaṇam.

From the above facts we come to know that pāṭṭiyal treatises do not stop with just discussing genres and augury but also give some other connected matters regarding verse and composition. We find a continuation of this system in Pirapantat tiraṭṭu also. But the difference is that it gives a larger treatment to similar facts and includes more such new ones and thus paves the way for many new trends in Pāṭṭiyal.

Pirapantat tiraṭṭu is made up of an invocatory verse and ten chapters, with 526 verses in total and a few additional stanzas as appendices. The first three chapters, in venpa metre (Tiraṭṭiyal-75; Puṟanaṭaiyiyal-17; Karupporuḷiyal-16), discuss the ninety-six literary genres; The fourth chapter (Poruttaviyal-54) discusses the ten traditional concords or augury in verse; The fifth one (Uvamārūṭa viyappu cārviyal -54) lists the similes apt for the different organs of the body and other connected aspects. The sixth chapter (Vicēṭavaṇi viyappu cārvōriyal-79) discusses the different attributes like land, river, wife , sons, vehicle, food, etc., of each God from Civaṉ to Maṉmataṉ and other heavenly beings; The seventh chapter (Cātimarapu Cārvōriyal-18), discusses the nature and conduct of the four different castes. The eighth one (Kulanila viyappuc cārvōriyal-76) deals with the discussion on the five lands and the ninety-six different sub-castes and classes; The nineth chapter (Oḻipiyal-107), as its name suggests is

on exceptions, remainders and additions, to the other chapters; The tenth (Koṭaiyiyal-29) talks about munificence on the part of the benefactor. All these last seven chapters are in viruttam metre. The additional six stanzas and two prose passages, list the ninety-six genres, explain the auspicious and inauspicious directions and the sixty four branches of knowledge. These seem to be a later addition.

The feeling that all these facts help the composition of prabandhas would have made the author to include such matters in this treatise.

The first four iyal have some precedents in the earlier pāṭṭiyal works. The fifth one, on similes, etc, has followed the tradition seen in works like Uvamāṉa caṅkirakam and Irattiṉac curukkam. From the sixth iyal onwards, we find some similarities in nikaṇṭu, which are collections of vocabularies. Parallel ideas are also found in other grammatical sections on phoneme (Eḻuttu ilakkaṇam), content (Poruḷ ilakkaṇam), etc.

Prabandhas : A historical study of the different pāṭṭiyal treatises gives us about two-hundred literary genres.[5] A similar study of literatures gives even a larger number of genres.[6] But in Tamil, there is a tradition that there are in total, ninety-six prabandhas. We get the first reference to this concept in the treatise Pirapanta marapiyal of the 16th c. But the first person to give the complete list of all the ninety-six varieties, with a short explanation to each, is Rev. Beschi, and he does this in his Caturakarāti. There are different concepts regarding the list of genres, i.e., which are the ninety-six. Some lists begin with Cātakam and end with Kāppiyam (Caturakarāti) while others, start in Piḷḷaittamiḻ, and end in Purāṇam (Pirapanta marapiyal). In the Pirapantat tiraṭṭu also the

5. Pirapanta tīpam, Tamil Patippakam, 1980, pp. 79-83.

6. Ciṟṟilakkiyaṅkaḷiṉ tōṟṟamum vaḷarcciyum, Muttuppatippakam, 1979, pp. 95-110, 119-138

discussion on prabandhas begins with Cātakam and ends in Kāppiyam. But in this list many traditional varieities are left out,[7] while more than fifty new varieties get included.[8] Other than these, the ninth chapter adds about ten more new varieties may be as an after thought.

All these new genres cannot be considered as additions from actual literatures in vogue. Because, literatures are not available for most of the new additions. So we may consider them to be blue-prints for future compositions (M. Arunachalam).

The new genres can be classed under four heads according to their nature. (1) Those which differ in name, but have some similarities towards genres discussed in earlier pāṭṭiyal treatises. Kuṟiyaṟicintu is such a type, which can be equated with Kuṟavañci, a folk-genre on the life and actions of the kuṟavaṉ. (2) Those which are not discussed in earlier pāṭṭiyals but are available in literature. Noṇṭi is one such. Till Pirapantat tiraṭṭu no pāṭṭiyal talks of this variety. But in the 18th c and 19th c folk-lore we come across many noṇṭināṭakam. (3) Those which are not discussed in the pāṭṭiyal treatises but the content of which are seen as a part in the early literature. Cuyamvaram, that describes the princess choosing her groom from a multitude of eligible monarchs and Paṭṭāpiṭēkam that narrates the coronation of a king are such new varieties. We find much new genres in the earlier times also. Though literatures like ulā, tūtu, kōvai, paraṇi and piḷḷaittamiḻ came into vogue only in a later age, we find its seed and origin in some earlier works and even Tolkāppiyam. (4) Those which seem

7. To cite a few as examples : Meykkīrtti, Nāmamālai, Nāḻikaik kavi, Kaikkiḷai, Aṭṭamaṅkalam, Orupā orupatu, Irupā Irupatu, Maṅkala veḷḷai, Cerukkaḷa vañci, Tāṉai mālai, Vañci mālai, Aṉurākamālai, Ulāmaṭal, Catakam, Patikam.

8. To cite a few as examples : Tuṉi Vicittiram, Laṭcumivilācam, Kūṭaṉ mālai, Kulōtaya mālai, Āṭāmaṇi, Paruvamālai, Taṭāka ciṅkāram, Caṭāṉaṉam, Rācāṅka mālai, Tāmarai nōṉpu, Vāṭātamālai, Kaṉakāpiṭēkam, Muraṇ vañci, Mātirakkaṭṭu, Mataṉa vicayam, Kāmaraca mālai, Cakattirāṅki, Cintumōkiṉi, Kātaluttiyāpaṉam, Mataṉa ciṅkāram,Kaliyāṇa cuntaram, Taruma viccēṭam, Taḷa ciṅkāram, Vicaya vittāram, Māṉatavam.

to have a Sanskrit origin and influence. Vacciräṅki, that portrays the fight between Lord Indira and the king for the sake of possessing the apsaras, is one such.

Other than the many new genres, in the traditional ones also Pirapantat tiraṭṭu gives concept changes and opinion differences. To cite an example, Tūtu, that deals with sending a messenger human or non human to the heroine, is said to have ten different varieties by this treatise, which is quite novel. The author is also quite firm that only these ten messengers should be sent as ambassadors and none else. But available literatures show a variety of such messengers.

Concord : Pirapantattiraṭṭu gives all the ten concords discussed by the preceding pāṭṭiyal treatises. But it has its own views regarding concords and so deviates from tradition.

In the classification of letters according to the castes (varuṇap poruttam) the traditional views of the earlier pāṭṭiyals differ from what is found here. In them all the twelve vowels and the first six consonants are classed as Antaṇar, while here, the first four short vowels and four long vowels are considered as Antaṇar and the first four consonants as king and the next four as traders, etc. We many say that the authors' individuality and an inclination for novelty has brought such new trends.

Similar opinion differences are also seen in the concept of poison-letters. Long ā considered poisonous in the earlier works is taken as good in Pirapantattiraṭṭu. We see many such breakings of tradition in this treatise.

SIMILES

Pāṭṭiyal treatises never had chapters on similes. A couple of stanzas dealing with such content is very rarely seen in Paṉṉiru pāṭṭiyal and Navanītap pāṭṭiyal. In the former, it follows the definition of Piḷḷaittamiḻ genre, and lists the proper similes for the hero and heroine (114-115). In the latter it is given in the last section (85-86) with no such connection as the above.

The very inclusion of a chapter on similes in a pāṭṭiyal treatise is novel. It is found as a section of aṇiyilakkaṇam (poetics) in works like Aṟuvakaiyilakkaṇam (p. 95-99), of the 19th c. With the intention of helping the composer and reader of genres, these similes would have been included in a pāṭṭiyal treatise also. More importance is given to the figuretive description of the lady's organs, actions and love feeling than to the man's nature. The medieval age literatures giving more representation to woman and the hero's affairs with the lady would have constituted such an imbalanced treatment.

Listing of flowers and ornaments worn by womeṇ, spices chewed and materials used remind us of similar sections in nikaṇṭu.

Tolkāppiyam in it's Meyppāṭṭiyal deals with the different emotion and their expressions. The emotional expressions of a love lorn lady alone get analysed in this section of Pirapantattiraṭṭu.

Akam : Generally pāṭṭiyal treatises do not deal with matters regarding akapporuḷ, its three sections of mutal, karu and uri, denoting space and time; god, animal, flora and fauna, etc, attributed to each region and the five emotional sections. But, the eighth iyal of Pirapantattiraṭṭu, when attributing the different sub-classes to each region, also gives due treatment to mutal, karu and uri.

Though it follows the tradition laid by Tolkāppiyam in its Akattiṇaiyiyal and Nampiyakapporuḷ, it has its own deviations also.

In mutaṟporuḷ, land is generally divided into only five parts, viz kuriñci, mullai, marutam, neytal and pālai. But Pirapantat tiraṭṭu divides each of these into talai, iṭai and kaṭai (main, middle and last) and considers the overlapping of each region with the other four and so comes to a total number of thirty five regions. In yet another place, the five regions and their suburbs are taken to form a total of ten.

Tolkāppiyam lists only eight attributes to each region, as, god, food, animal, bird, tree, drum, lute and work (964) while Nampiyakapporuḷ brings it to fourteen by adding head men, common people, flower, abode, water and tune. Pirapantat tiraṭṭu denotes the number of karu as fifteen. It also gives a vast treatment to each of these karu. Rhinoceros being included in the list of animals and wheat being included in the list of food show a deviation from tradition.

When discussing uri also, Pirapantattiraṭṭu shows a slight variation. Generally the emotion and its cause (nimittam) are together taken as a single unit, but here they are taken separately, and the total number of uri is laid to be ten.

Nikaṇṭu : From the very first separate prosodical treatise, Yāpparuṅkalam onwards, we see the influence of nikaṇṭu. Nikaṇṭu, which were classified collections of vocabularies are available to us only from the 9th c, with Tivākaram as the earliest. As, pioneers of the lexicons and dictionaries, these nikaṇṭu are considered to have developed from the Uriyiyal and such other sections of Tolkāppiyam and so are brought into the field of 'Language'.

Though, after Yāpparuṅkalam the prosodical treatises did not much include nikaṇṭu matters, the pāṭṭiyal treatises, in their sections on general facts added some of the nikaṇṭu material. According to this tradition, Pirapantattiraṭṭu also includes discussions on subjects like, the four types of poets, the four types of intellects, the caste classifications of Tamil metres; and so on and so forth. But Pirapantattiraṭṭu does not stop with this alone, but adds many more ideas, not generally found in pāṭṭiyal treatises.

The sixth iyal on the attribute of Gods and other heavenly beings, the seventh on the four castes and the eighth, on the different sub-classes are new to a pāṭṭiyal treatise. Though not all, some of these matters are found to be discussed in nikaṇṭu to some extent. So following the tradition of including nikaṇṭu

material, Pirapantattiraṭṭu adds more such matters, may be with a view of helping the student and composer of prabandhas.

Gods and people become the hero or such other characters or find some other prominent place in the different prabandhas. So such discussions can be considered apt and well placed in such a treatise.

Nikaṇṭu, like Piṅkalam in their sections on Gods (vāṉavar vakai) deal with the many names and vehicle, flag, weapon etc, of the different Gods. Pirapantattiraṭṭu elaborates such available material with the help of the eighteen purāṇās, as the author himself has stated else where.

Discussions on the four castes found in Pirapantattiraṭṭu, has precedents in the sections on humans (Āṭavar vakai or Makkaṭ peyart tokuti) of nikaṇṭu and Marapiyal of Tolkāppiyam. Under the discussions on kings, just as the nikaṇṭu, Pirapantat tiraṭṭu discusses the three Tamil monarchs and the kings of Gurukulam; (Pāṇṭavar and Kauravar). But nikaṇṭu gives a detailed treatment compared to that found here.

The different sub-classes, kin-ship terms, eight types of marriage and organs of the body, dealt with in the eighth iyal, are all followed from the nikaṇṭu, and not found in any earlier pāṭṭiyal treatise. Nikaṇṭu discusses all these matters with a different point of view, which alone makes the difference.

Grammar: Pirapantat tiraṭṭu gives room for certain grammatical ideas also. Generally we find the treatment of Tamil alphabets in chapters on Eḻuttu and not in Pāṭṭiyal treatises. Similarly the preface sections ofgrammatical treatises alone discuss the two types of preface, viz. special (Ciṟappup pāyiram) and general (Potuppāyiram). Only in Veṇpāppāṭṭiyal, Navanītap pāṭṭiyal and Ilakkaṇa viḷakkam, we see a reference to these pāyiram in Pāṭṭiyal.

Pirapantattiraṭṭu in its oḻipiyal gives a few ideas on pāyiram. The two types of prefaces and all ideas given by Naṉṉūl, of the 13th century, in its preface are noted here.

Generally pāṭṭiyal works refer to the Tamil alphabets, only when they discuss the letter-concords (Eḻuttup poruttam). Even then no importance is given to the written form of the letter. Grammatical treatises dealing with the letters, also do not give importance to the written form of all alphabets. Only in Aṟuvakai ilakkaṇam, Taṇṭapāṇi cuvāmikaḷ, allots some stanzas to such a discussion.

According to Pirapantatiraṭṭu, the letter of the Godly language (Tevapāṭai) was written in clock-wise direction, while the language of the un-godly was written in anti-clockwise direction. Tamil, which was formed by Akattiyar, as against the script of Gods also has its scripts written in the clockwise direction. Only five letters (ட ப ம ய ழ) evade this pattern. Such a thought about the mode of writing the script is novel to Tamil grammar.

Examples : Providing examples for what is discussed in a grammatical treatise generally rests with the commentators. Generally no treatise, provides examples to what it says or discusses. Of the prosodical treatises, Yāpparuṅkalakkārikai is the first one to cite examples, and according to its commentator this is the tradition followed from another prosodical treatise, Mayēccurar yāppu, lost to us now. Of the different pāṭṭiyal treatises, Pirapantat tiraṭṭu seems to be the first work to provide such citations.

To explain the greatness of the learned the author quotes the stories of Nakuṭaṉ, Kantamaṉ, etc,. Similarly in the discussions on Tūtu and its messengers, he quotes ten different stories from the purāṇās. Such an approach is generally found only in literature or ethical works like Tirukkuṟaḷ, where Vaḷḷuvar refers to lord Intiran to project the greatness of the sages (25).

TRADITION AND CHANGE

Old thoughts giving place to new is quite common in all studies. Some concepts are static while others undergo changes,

which is considered to be a mark of growth. This general nature is seen in Pirapantat tiraṭṭu also. Though it follows tradition in many aspects, it also gives room for new thoughts. It's novelty is not only due to it's including the already prevalent ideas from other fields of Tamil language and criticism; but also because of its inventing new genres.

NEW GENRES IN PIRAPANTAT TIRAṬṬU

Literary genres are discussed in Tamil grammatical treatises from Tolkāppiyam onwards. But the place given to the study of genres in the Ceyyuḷiyal section of Tolkāppiyam is comparatively less than what is discussed in the pāṭṭiyal treatises of the later days, i.e. from 10th century onwards. A historical study of all the pāṭṭiyal treatises, shows a steady growth in the number of genres. As the treatises are based on the literatures that precede them, the flourishing of new genres give room for this inclusion in the treatises that follow. No new genre is accepted immediately after it sprouts up, but only after it has an abounding practice.

Pirapantattiraṭṭu, a pāṭṭiyal treatise which can be dated back to the latter half of the 18^{th} c. or the beginning of the 19^{th} c. has a few chapters on literary genres. But it is surprising to find that many of the literary types discussed by it are neither found in the traditional treatises nor are literary pieces of such names available in Tamil. There are only two possibilities by which we may account for such a situation. One is that, literatures of such name and nature had fluorished in that time, or the preceding periods, but were lost to us; another one is that, instead of framing rules for what was available, the author, with his forethought gives a blueprint of what may be written in future. This he could have done with his own constructive intelligence and creative capability; or else he could have adapted and developed them from folk-lore, or literatures of a neighbouring or foreign language, with which he is quite familiar.

Though a treatise on prabandhas, Pirapantattiraṭṭu allots only a few of its chapters to the direct study of literary genres. Of the ten chapters (iyal), the first Tiraṭṭiyal, the second Puṟanaṭaiyiyal, the third Karupporuḷiyal, and a portion of the ninth chapter Oḻipiyal are allotted to the various discussions on prabandhas.

According to the invocation that precedes the first iyal, ninety-six genres are discussed in the treatise. As we know, there is a tradition in Tamil, that there are altogether ninetysix different genres. Of the many pāṭṭiyal treatises, we get the first reference

to this number in Pirapanta marapiyal of the sixteenth century. But, Rev. Father Beschi is the first person to give the list with a short explanation of all the ninety-six genres, in his Caturakarāti.

Though there is such a tradition, fixing the number of genres, we do not find an identical list in all pāṭṭiyals. The individuality of the author is revealed through these differences. There are two opinions about the list of these ninety-six genres; one begins with Piḷḷaittamiḻ and ends in Purāṇam, while the other starts with Cātakam and ends in Kāppiyam.

Pirapantattiraṭṭu also gives the list of genres, with Cātakam at its beginning and Kāppiyam at its end. But many names that come in between the two are not found in the preceding pāṭṭiyal treatises. Other than these ninety-six; about ten new genres find place in the ninth chapter; viz; Oḻipiyal. So, altogether, more than sixty new varieties are discussed in the whole of Pirapantat tiraṭṭu.

We may classify these new genres under different heads. (1) Those which differ in name but have some similarities with the already existing genres discussed in Pāṭṭiyal treatise, (2) Those which are not discussed in any Pāṭṭiyal treatises, but have some similarities with a few available literatures, (3) Those genres, the content of which have some practice in earlier literatures, (4) Those which are available in the earlier Tamil works, but not as separate genres, (5) Those which show a Sanskritic influence in name and may be in content also.

(1) Kuriyaṟi cintu and Paṇṇai vicittiram, fall under the first group. Though such names are not found in the earlier pāṭṭiyal treatises and literatures, these show some similarities towards Kuṟavañci and Paḷḷu respectively. Caturakarāti and some additional verses of Navanītap pāṭṭiyal explain Paḷḷu and Kuravañci genres under the captions Kuṟattippāṭṭu and Uḻattippāṭṭu.

Though the explanation of Kuṟiyaṟicintu in Pirapantat tiraṭṭu comes somewhat near to the definition of Kuṟavañci, Pirapantat tiraṭṭu considers the variety to be identical with Kuḷuva nāṭakam. Though a few literary pieces are available on different Kuḷuva nāṭākam we do not find it included as a literaıy variety in any of the pāṭṭiyal treatises.

(2) Caṭāṉaṉam, Noṇṭi, Aṇṭakōcam and Cittira kavip pāṭṭu fall under the second group. Of these, the first two are also known by the name Caṇmukappā and Ēkāṅkiri respectively.

Caṭāṉaṉam denotes that literary variety, made up of six verses. Literatures available with the name Caṭkam and Aṟumaṇi mālai have an identical form and structure, as they are also made up of six verses.

In the 18th-19th century literatures, we come across many Noṇṭi nāṭakam. They are in the form of a mono-act and the play gets the characteristic name of the main character, a lame man. This genre seems to have a folk-lore origin, rather than a literary one. It relates the story of a man, who, because of his affairs with the concubine, loses all wealth and takes to stealing and is caught and punished by amputating his leg and hand; as he realises his sin, by the grace of a local temple deity, he regains his lost limbs.

Aṇṭakōcam though listed as a genre seems to be rather a treatise on the universe, its structure, and space. A work by the name Aṇṭakōḷavilācam, dated to the 19th c has been brought out in print by the Oriental Manuscripts Library, Madras.

One or two varieties of Cittirakavi are recognized as genres in treatises like Muttuvīriyam. Ēkapātam, Eḻukūṟṟirukkai, Mālaimāṟṟu, etc., are somewhat profoundly used by the medieval Tamil poets. But a separate genre with many types of such picture-poems was not thought of till Pirpantat tiraṭṭu. A twentieth century poet has written two works entitled Cittirakavimālai, solely made up of such poems.

(3) As we have already stated, the subject matter, found as an element or part in an earlier literature, later gave room for the growth of a separate genre in that name. Many themes (Tiṇai) and theme-phases (tuṟai) of Tolkāppiyam and the Caṅkam anthologies have later developed into Kōvai, Ulā, Maṭal, Tūtu, etc. and various Mālai varieties. Such a possibility would have made the author of Pirapantat tiraṭṭu to include some similar varieties based on earlier literary pieces.

Of the new genres, many fall under this category.

Tunivicettiram, that talks about the union and separation of lovers, seems to be the development of sulking in marutam. Tāmarai nōṉpu shows some connections towards cevvaṇi, where the heroine sends her lady-friend bedecked in red to the concubine's abode where the hero stays, as an indication of his expected return. Mātirakkaṭṭu of Pirapantat tiraṭṭu has the veṟiyāṭṭu of kuṟiñci as the basis, in which the priest of Lord Murukaṉ performs a ritual dance to reason out the heroine's sickness. The patient waiting of the wife, portrayed in mullai, leads to the content of Pirivucuram and Camacaṅkirāmam. In the former, the separated heroine's emotions find place, while in the latter, the hero's fight at the war front and the wife's patient waiting at home, combine to form the content. Kaḷavu kaṅni and Iraviṭaiyīṭu have some parallel in the conduct of kuṟiñci, where the hero goes at night to meet his love, and the heroine frets about what may befall the hero on his way, respectively.

Just like these few which fall under akam, there are others which may be associated with puṟam. Kulōtayamālai, has the family history of the king as its content. Rācāṅka mālai praises the different titles and attributes of the monarch. Puṟanāṭṭucceykai has twin contents; the first one being the message got through the spies about the neighbouring countries and the second one deals with the tributes paid to the king by other petty kings. Muraṇ vañci describes the victorious battle of the king in his own words. Tiruppeyarppoṟi talks of the victorious king engraving his name and hoisting his flag on the great mountain. This seems to be a development from a similar act of Cēraṉ ceṅkuṭṭuvaṉ pictured in Cilappatikāram.

Some epic-elements also have developed into separate genres in Pirapantat tiraṭṭu. Cuyamvaram, which deals with the princess' selecting her groom from the multitude of kings; Paṭṭāpiṣēkam, dealing with the coronation of the new king are such. Winning the hand of the bride by excelling her in an art, found in Cīvaka cintāmaṇi where Cīvakaṉ wins Kāntaruvatattai in the musical contest, finds a parallel in the genre Cittira vupāya ceyam. Taṭāka ciṅkāram, where the lover addresses natural objects and laments his lost love, has an echo in Kamparāmāyaṇam where Raman laments on Citai's separation.

The epic Peruṅkatai, has a unique structure, where the sub-sections are linked by the metrical-connection, called antāti. This aspect is given prominence in the new variety Tamiḻ cori cintāmaṇi, which narrates a story with stanzas linked by antāti.

The prabandhas of the medieval period also have given room for the development of new genres. The emotions, play and action of the seven stages of womanhood, which form an integral part of ulā, enables the author of Pirapantattiraṭṭu to form a new genre viz; Paruvamālai. The love-lorn lady rebuking the moon, etc, acts of magic, witch craft and conjuring found as a section of the genre Paraṇi has grown into a separate genre in Intiracālam.

Ethical works that abounded in the post caṅkam age, had many new additions in the later days also. Catakam genre had ethics as one of its subject matters. The influence of such works are found in Taruma vicēṭam which has the thirty-two ethical codes as its content.

Love, which forms the core of life, finds only a concealed treatment in the earlier literatures of the Tamils. In the later period, it gets a more open treatment in works like Vilācam, Kātal and Vaṇṇam. These would have led the way for the creation of a new genre, viz., Kāmaraca Mālai, where sexual union gets a wider treatment.

(4) In the fourth category comes a few varieties like Poymoḻiyalaṅkāram, Meymoḻiyalaṅkāram and Cilēṭā cākaram. These are varieities which have two meanings, the peripheral meaning, ie., what it says, and the suggestive meaning or deep meaning, ie., what it wants to say. Treatises on Aṇi, poetics, deal with varieties like Māṟupaṭu pukaḻnilai (rebuking like praising), Pukaḻāp pukaḻcci (praising like chiding) and Cilēṭai (pun), which seem to be the origin of the above varieties. Though single and stray verses with the above expressions are found in the medieval anthologies like Taṉippāṭal tiraṭṭu, they were not formed into separate genres before Pirapantat tiraṭṭu.

(5) The fifth category is also quite a large one with about twenty five types in it*. Genres like Laṭcumi Vilācam, Kaṉakāpiṭēkam, Mataṉa vicayam, Vacciräṅki, Cakattirāṅki, etc., show a Sanskrit influence in the names.

It is interesting to note that some of the varieties in this category have a mythical shade. Vacciräṅki, describes the war between the king and Lord Intiran because of the apsaras; Laṭcumi vilācam portrays the appearance of Lord Tirumāl with gold to marry the lady.

Some others are related to the king and his life. Hunting gets an important place in types like Taḷaciṅkāram and Kāṉavēṭṭam, while war finds an integral part in those viz., Āṭāmaṇi and Vicaya vittāram.

Some new genres deviate from tradition. Kūṭaṉmālai relates the heroine taking the first step in love; Vāṭātamālai portrays the lady doing penance to attain the desired man; Mataṉaciṅkāram deals with the lady praising Mataṉ, the God of Love, and then expressing her love for the hero; Vēṭar viṉōtam talks of the hero disguising himself and then finding grace in the eyes of the heroine; Kaṉṉimayakkam narrates the hero doing penance to attain the beautiful figure of the love-God and then marries the heroine.

Such and other aspects of these new genres because of their name and content show a foreign influence. Pirapantattiraṭṭu shows a Sanskrit influence in its other sections also.

CONCLUSION

Other than these novel varieties, there are also concept differences, content additions and deletions, and other opinion differences regarding the genres followed from the earlier treatises and literatures.

From all the above facts, we can consider Pirapantattiraṭṭu as a worthy addition in the field of pāṭṭiyal studies.

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* The new types of Poems :

1. Latcumi Vilācam.	2. Kūṭan mālai	3. Āṭāmaṇi
4. Teyvak kaiyuṟai	5. Vāṭāta mālai	6. Kaṉakā piṭēkam
7. Mataṉa vicaiyam	8. Vacciräṅki	9. Cakattiräṅki
10. Cintumōkiṉi	11. Kātaluttiyāpaṉam	12. Mataṉaciṅkāram
13. Kaliyāṇa cuntaram	14. Taḷaciṅkāram	15. Vicaya vittāram
16. Māna tavam	17. Kāṉa vēṭṭam	18. Vēṭar viṉōtam
19. Kaṉṉi mayakkam	20. Vacaṉa campiratāyam	21. Kaṭaimoḻi māṟṟu
22. Karpaṉai vilācam	23. Nati Viccēṭam	
24. Vatana Cantirōtayam	25. Tēvāṅka Varaiyuḷ	

STUDIES IN PROSODY AND AṆI (1944-1994)

Research leading to University degrees has become a common endeavour in these past fifty years. Creation of departments of Tamil research and Tamil studies in different Universities in India and abroad in this period has initiated and encouraged the proliferation of these theses/dissertations/research monographs. Studies on ancient texts and tradition, with an awareness about indigenous culture, had become important and impressive to those who had taken up the effort to understand the many facts of the language and its literature. An intention to know the theories thereof had put forth many useful findings which could be considered as pace setters.

Prosody and Aṇi are two very important fields that help in the understanding of the traditional theories of literature of a great people. As in Tamil, the earliest extant work, the Tolkāppiyam itself is a great dissertation on the literary theories of the Tamil people, the study of the two spheres, i.e., Prosody and Aṇi start with it, i.e. Tolkāppiyam. Of the two fields, research studies in the field of prosody seems earlier attempted compared with those done on aṇi.

PROSODY

Research on Tamil prosody, like any other study can be either vertical or horizontal; historical or cross sectional; chronological or individualistic; comparative or contrastive.

Basically there can be three wings. 1) Based on treatises on Tamil Prosody (யாப்பிலக்கண நூல்கள்), 2) Formed on poetic literary creations, 3) A combined base on these two.

In the former, along with grammatical treatises of old, the commentaries on these works (உரைகள்), the present day prose works on prosody (உரைநடை நூல்கள்), catachisms on it (வினா-விடை) and treatises of example verses (சான்றிலக்கியம்) can also be included for study.

The cross sectional study could analyse the prosodical theories of a work, period or school. The horizontal may form a deep study if done on any or many factors/elements, through the centuries.

The concept of prosody in Tamil had in the course of time included two faces. (1) the study of verse structure (செய்யுளியல்) and (2) the study of literary genres (பாட்டியல்). The latter had branched further to deal with the ten elements of concord (பொருத்தம்) of which, the first on the 'auspicious beginning of verse' (மங்கலம்) further falls into a separate group.

Works called the Six-grammars and seventh grammar (அறுவகை இலக்கணம், ஏழாம் இலக்கணம்) that had come up in the 19th c, and those like Vaṇṇattiyalpu (வண்ணத்தியல்பு) and Viruttap pāviyal (விருத்தப்பாவியல்) on individualistic type of verses, have further elaborated the area of the corpus.

Intrinsic/deep study or extrinsic/peripheral study could also be attempted regarding prosody. The content part of prosodical treatises will be dealt with in the former, while the structure of a treatise, its author and period, and edition with textual criticism could be included under the latter. The history of prosodical treatises and the history of their edition is a separate study in itself. Many prosodical treatises known only by name but not yet found should be searched and made available in editions and provided as corpus for research.

The extrinsic study is mostly historical while the instrinsic does critical, comparative and theory studies. The prosodical terminologies, explained and to be explained, can also be taken up as a subject for study. Comparative study of the prosodical theories and the practical metrical structures of two different languages can also be an interesting field of study.

DISSERTATIONS ON PROSODY*

The first dissertation on Tamil prosody had come up in 1942 a couple of years before the lower limit of our Golden Jubilee period, i.e. 1944. Prof. A.C. Chettiar's *Studies in Tamil Prosodical theories* prepared for the Annamalai University's Ph.D. Degree,

* See Appendix for list.

was published in 1943 as *'Advanced Studies in Tamil Prosody'*. It covers a period of 10 centuries in the history of Tamil prosodical theories. It is the first dissertation on Tamil and also the first dissertation published. It is the first attempt to bring in English the prosodical theories of the Tamils. The letter, syllable, foot, line, rhyme, verses, supplemental metres and augury in verse are dealt with in detail. The next dissertation on prosody covering the twenty centuries is *Tamil Prosody through the Ages* (1974) by Annie Mrithulakumari Thomas. In both these dissertations, not only the prosodical treatises, but the different literary works of the corresponding period had also been taken for a comparative and comprehensive study. Along with the study of metre, a survey of the genres are done in the latter.

Different from these dissertations which cover a large corpus of 10 or 20 cs, A. Sankaranarayanan's M. Litt. dissertation 'The Concept and Strucuure of Poetry in Tolkāppiyam' (1962) deals with that treatise alone. Both the theories of aṇi and prosody are dealt with in this dissertation.

The M.A. dissertation of Simon (1975) (தொல்காப்பியம் செய்யுளியல் - ஒரு திறனாய்வு) restricts its corpus to one section of Tolkāppiyam, viz, Ceyyuḷiyal, that deals with prosody. It is a critical summary of the field.

The only dissertation on comparative study is C. Meykantan's that attempts a comparison of Tolkāppiyam Ceyyuḷiyal and Yapparuṅkalak kārikai (தொல்காப்பியச் செய்யுளியலும் யாப்பருங்கலக் காரிகையும் ஓர் ஒப்பாய்வு). The smaller texts of grammar (சிற்றிலக்கண நூல்கள்) which may include both aṇi and prosodical works have formed the corpus in Arulmani's dissertation on these.

An M.Phil. study on the commentary of Yāpparuṅkalakkārikai by Kuṇasākarar is by one C.R. Narayana samy (1980, யாப்பருங்கலக்காரிகை - குணசாகரர் உரை - ஓர் ஆய்வு).

Study of technical terms of prosody and genres are seen in two M. Phil. dissertations (தேவராசு, ந. யாப்பியல் கலைச் சொல்லகராதி, சென்னை; இராதாகிருஷ்ணன், க., பாட்டியல் கலைச் சொற்கள் - ?, சென்னை).

Comparative study of Tolkāppiyam and 'Leelathilakam' taken up by Vasanthi seems to be the only study between the treatises of two languages.

K. Raja's study on Tolkāppiyam and the development of Tamil genres (1987) is unique in itself.

Treatises on the study of genres are not as many as those on theories of versification. But the earlier dissertations on prosody by A.C. Chettiyar and others have touched upon genre theories also. Aranka Nalankilli's Pāṭṭiyal, ōr oppāyvu has been proposed from Madras University based on pāṭṭiyal treatises.

Literatures forming the corpus of prosodical study is seen in a few dissertations.

Dr. A. Pitchai - சங்க யாப்பு (1980), Caṅkam Prosody;

Dr. N.V. Jayaraman - சிலப்பதிகார யாப்பமைதி (1977), Versification in Cilappatikaram;

Dr. K.V. Dakshayani - The metres in Kambaramayanam (1976).

These clearly reveal the innovations of the authors/period, or deviations from the existing theories. But such novelties are rarely recorded by the prosodical treatises that have followed them in time.

Barathi's prosody is individually dealt with in an M.Phil dissertation. There are many more literary fields on which studies are yet to come up.

Bringing out standard editions of prosodical treatises may be a very new field. R. Shanmugam's thesis on Yāpparuṅkala virutti, with critical edition and study, of the recent past (1991), seems an unique attempt. Besides dissertations there are many articles and books that deal with the study of prosody. 'Commonness in the metres of the Dravidian Languages' by Dr. S. Subrahmanyan has come out from DLA, and is an important land mark in comparative study of prosody.

FUTURE PROSPECTS

These may all stand to tell the past glories of this particular field of study. Not only dissertation aiming at degrees, but also

many research papers, books and book-lets have variously dealt with the subject-prosody in different dimensions. So only after a thorough survery of all related endeavours, the exact contribution to the sphere could be deciphered. In this context, the Tamil University publication of Prof. S.N. Kandaswamy's Historic Survey of Tamil Prosody is worth mentioning.

But still there are many avenues to be explored, crossed and cleared in the field of Tamil prosody. As already stated a search for many of the heard/known/but unavailable treatises should be attempted at. For those already available, good/perfect editions with textual variations should be prepared and brought forth. Then only, the corpus of research will be made perfect.

In Tolkāppiyam, itself there are many aspects in Ceyyuḷiyal, that have to be explained properly to the best level of comprehension.

The eight 'prosody based aesthetic aspects' viz., vaṉappu that start with ammai, their very terminologies and concepts have to be fully explained. The two schools of thought in forming the verse line on the basis of letter and foot have to be delved into. Many other terminologies like yāppu, uraivakai naṭai, nōkku, eccam, muṉṉam, coṟcīr, kaṭṭurai are still to be properly defined. Verse forms like paripāṭal, koccakakkali, koccaka orupōku, etc., must also be detailed more clearly. The number of rhyme structures, arrived at by permutation and combination has to be explained for proper understanding (Tol. Cey. 101). The three commentaries on Tolkāppiyam Ceyyuḷiyal could be studied individually; Comparative and contrastive study, bringing out the new schools of thought of the commentators, their deviations from the original author, should be proceeded with. This will lead to the bridging of the gap of ten centuries or more between Tolkāppiyam and the next available prosodical treatises, viz. Yāpparuṅkalam and Yāpparuṅkalak kārikai. Interpolations could be detected and pointed out by such detailed studies.

Each one of the prosodical treatises that have come down the centuries could be individually compared with Tolkāppiyam to evolve the reason for the deviations, and know the influence of other languages and culture, if any. Yāpparuṅkalam,

Vīracōḻiyam and Toṉṉūlviḷakkam could reveal turning points. Foreign models could be detected, as already shown by T.P.M.

The pāṭṭiyal field is yet to be fully tapped. There are many resourceful areas like maṅkalam and other types of concord. These might be approached with a sociological perspective as caste and such certain other aspects have influenced the theories.

The treatises on genres may be peculiar to Tamil. The definition of each genre found in one or many pāṭṭiyal works could be compared with the available literatures on the field and deviations spotted. This will lead to the truth, if such treatises give the essence of available variations, or provide blue print for further creations.

A study of the works of example verses are yet a need. Similarly identifying the aspects common between the other four wings of grammar could evolve overlappings or theories merging into one another. The connection between verse form and music or musical rhythm should also be thought of. The evolution and evaluation of the different verse types and genres has become a must.

The different stanza structures, the interesting connection between metre and content, the many new types of rhyme structure and lastly free verse, open new avenues for study.

Just as Tamil prosodical treatises, the literary exposures of the 20 cs. are very important in knowing the historical development. Each literature will help in tracing the growth and development in a certain period. Innovations by an author or in a time, popular metres of a period or genre could be assessed. The subtle changes in each element and aspect can be brought out clearly only by a deep and detailed study.

AṆI

As already noted, the study of aṇi treatises/aṇi theories as an endeavour to gain research degrees has come later compared to those on prosody.

Study of grammatical sections on aṇi in Tolkāppiyam and Taṇṭiyalaṅkāram or other aṇi treatises could give room to one group of writings. Evolving the aṇi theories from each literary creations in chronological order can form the second. An indepth

study of the theories in aṇi treatises and the application of the same as seen in literatures might show the third. The comparison of Tamil aṇi theories with those of Sanskrit, etc., might still form a further fourth group.

DISSERTATIONS

Some work is done in the past and much is to be done in the future in the study of aṇi. The earliest study, was by A. Sankaranarayanan (1962) that jointly deals with prosody and aṇi theories of Tolkāppiyam. A critical study of Tolkāppiyam with translation by Ilakkuvanar (1963) can also be thought of here as it does a critical survey of both prosody and uvamaiaṇi along with other aspects and sections.

First Ph.D. dissertation on the literary theories expressed by Tolkāppiyam is by Indiramanuel, 1985; It gives a full and detailed study of the various facts of the aṇi/simile theories of Tolkāppiyam. What was included as uvamam in Tolkāppiyam had later widened to embrance aṇi, with the two branches, collaṇi and poruḷaṇi.

The evolution and growth of aṇi theories were attempted in two dissertations (அணியிலக்கண வளர்ச்சி, கா. காளிதாசன், மதுரை காமராசர்; தமிழ் அணியிலக்கணத்தின் தோற்றமும் வளர்ச்சியும், குலாமணி சுப்பிரமணியன், பாரதிதாசன்). Collaṇi, (figures of sound/word - rhetoric) alone had formed the corpus in Lalitha Kumari's M.A. dissertation (1965), while poruḷaṇi (figures of sense/Sense-rhetoric) had formed the basis in Selvaraj's Ph.D. dissertation (அணி இலக்கணக் கோட்பாடுகள், சென்னை). Such detailed discussions seem unique in themselves.

A comparative study of Tolkāppiyam uvamaviyal and Taṉṭiyalaṅkāram uvamai aṇi by Nataraja Sarma (1963, Kerala) is a pioneer work on comparison of aṇi theories. A Comparative study of Tamil and Hindi poetics by N.V. Rajagopalan (1967) of Agra University must be worth while in the field of aṇi also. Dictionary of aṇi had also been attempted (Aṇiyiyal akarāti, Dhanalakshmi, Madras) rarely.

Literatures forming the corpus for the applied study of aṇi theories seems quite common. Comparatively, this is more in number than those dealing with aṇi-treatises alone.

சிங்கார வடிவேல்.ரெ.	சங்க இலக்கிய உவமைகள் - 1978	மதுரை காமராசர்
சீனிவாசன். இரா.	சங்க இலக்கிய உவமைகள் - 1978	சென்னை
சுருளிவேல்	சங்க இலக்கிய அணி இலக்கண வளர்ச்சி	மதுரை காமராசர்
தமிழரசி இரா.	தமிழ் இலக்கிய உத்திகள், சங்ககாலம் - 1981	சென்னை
மீனலோசனி, பொன்.	தொல்காப்பியம் காட்டும் குறிப்புப் பொருளும் நற்றிணையும்	மதுரை காமராசர்
சிந்திக்கேயாள், ஜே.	கம்பராமாயணத்தில் உவமைகள்	கேரளம்
அன்னக்கிளி	சமணபௌத்தக் காப்பியங்களில் உவமைகள் - 1992	கேரளம்
பூரணி, ந.	காப்பியங்களில் அணிகள்	அண்ணமாலை
இராஜேந்திரன், கு.	கம்பராமாயணத்தில் அணிநலன்	அண்ணாமலை
மாரியப்பன், அ.	இருபதாம் நூற்றாண்டின் உவமைகள்	அண்ணாமலை
முருகேசுவரி, பா.	காப்பியங்களில் உவம உருபுகள்	மதுரை காமராசர்

Similes, archetechtonics, literary theories, suggestive elements and other figures of speech are dealt with separately or along with others in these dissertations. Comparing the theories in Tolkāppiyam with those existing in Cañkam literature seems to be the subject of a time. A few of the above studies, being on epics, help one in understanding the place of aṇi in epic structure. These help to find the missing links in the development of aṇi theories.

The theory of meaningful expression, viz. poruḷkōḷ is an interesting feature that needs detailed study. Maruthur Arangarasan's M.Phil. dissertation on this subject is unique.

FUTURE PROSPECTS

Minor grammars (சிற்றிலக்கணங்கள்) and Dhandapani Swamigal's Aṟuvakai ilakkaṇam allot certain sections to the detailed handling of aṇi theories and these are rarely handled in

research studies. Māṟanalaṅkāram, Cantirālōkam, Kuvalayāṉantam have some what good editions, but more deep and detailed studies are a must. Picture verses-cittirak kavi - which had flourished in the medieval period should be seen in both native approach and influence of Sanskritisation. As the prominent influence of Sanskrit is seen in aṇi terminologies, a study of these seem to be a must. This would help in identifying the native elements. Though many papers and monographers have come on Uḷḷuṟai and Iṟaicci* a more deep and detailed study is sought for. As seen under prosody, in aṇi also there are lost treatises which could be searched for.

Aspects like poruḷkōḷ, niralniṟai, which are found to be dealt with in both prosodical and aṇi treatises could be thought separately. Similarly, epic theories being given both in āṇi treatises and pāṭṭiyal treatises, can be taken up together for study. The 10 meritorious characteristics to be considered and 10 defects to be avoided in poetry, though discussed by Tolkāppiyam in its last section, marapiyal, are handled by some aṇi and pāṭṭiyal treatises also. These and the 32 techniques (utti) need a detailed study, in the two different approaches of prosody and aṇi.

Many of the uvamam theories explained in Tolkāppiyam could be traced in the caṅkam poems and later literatures. Those newly found in the traditional poems would have been theorised in the later aṇi treatises. So a thorough inter-disciplinary study can reveal the trends that are native in the literatures of each time. This will reveal each mile stone in the progressive path and each step in the developmental course of prosody and aṇi.

CONCLUSION

Separate and interlinked studies of prosody and aṇi have yet to come up. Many prospective fields are to be explored in the future. Knowledge about many world languages and theories existing in them would open new avenues of comparative and contrastive analysis.

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* க முத்துசாமி, தொல்காப்பியத்தில் குறிப்புப் பொருள், பாரதிதாசன் பல்கலைக்கழகம், அன்னம் வெளியீடு, 1994.

APPENDIX

DISSERTATIONS ON PROSODY

Ph. D.

1. Studies in Tamil Prosodical theories (Advanced studies in Tamil Prosody) Chidambaranathan Chettiar, A. 1942 (1943), Annamalai.
2. Tamil Prosody through the Ages, Annie Mrithulakumari Thomas, 1974, Kerala.
3. சங்க யாப்பு, பிச்சை. அ, 1980, மதுரை காமராசர்.
4. சிலப்பதிகார யாப்பமைதி, ந.வீ. ஜெயராமன், 1977, அண்ணாமலை.
5. The metres in Kamparamayanam, K.V. Dakshayani, 1976, Annamalai.
6. சிந்துப்பாக்களின் யாப்பமைதி, சுப்பிரமணியம், இரா., புதுவை.
7. தொல்காப்பியச் செய்யுளியலும் யாப்பருங்கலக் காரிகையும்- ஓர் ஒப்பாய்வு, சி. மெய்கண்டான், சென்னை.
8. தொல்காப்பியமும் லீலா திலகமும் - ஓர் ஒப்பாய்வு, கேரளம்.
9. பாட்டியல் - ஓர் ஒப்பாய்வு, அரங்க நலங்கிள்ளி, சென்னை.
10. தொல்காப்பியமும் இலக்கிய வகைமை வளர்ச்சியும், கி. இராசா, 1987, மதுரை காமராசர்.
11. தமிழ் இலக்கிய வகைகள், ஷைலா பிரேமாவதி, மதுரை காமராசர்
12. A Critical Study of Tolkāppiyam, S. Ilakkuvanar, 1963, Annamalai.
13. தமிழில் சிற்றிலக்கண நூல்கள் - ஒரு திறனாய்வு, அருள்மணி. எஸ்., மதுரை காமராசர்.

M. Litt.

1. The Concept and Structure of Poetry in Tolkāppiyam, Sankara Narayanan, A. 1962, Madras.

M. Phil.

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M.A.

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UḶḶUṞAI

The word uḷḷuṟai means, 'set inside', 'inset' (uḷ = in/inside; uṟai = set/embed)

Uḷḷuṟai is a literary technique employed in akam poetry.

It deals with the inner meaning of the expression in the speech of akam characters and can be explained as implied meaning and equated with suggestion. In suggestion, 'beyond the sense and the sound of words, the ideas, feeling, impulses that they evoke are considered by the artist who seeks to choose and to use words - with an eye also to their effects in combination - so that they will be enriched beyond their meaning with whatever may serve his purpose' (Joseph T. Shipley (ed.), Dictionary of world literary terms, George Allen & Unwin Ltd., London, 1970, p. 318). A similar expression of suggestion in puṟam poetry is differently known as 'kuṟippup poruḷ'.

Akam poetry is mostly in the form of dramatic monologues, and the characters like hero (kiḻavaṉ), heroine (kiḻatti), lady-companion (tōḻi), foster-mother (cevili) and such others are shown to speak in different contexts and situations. Besides what is said explicitly, the expressions, intentionally - but indirectly try to say something more - something else, which might initiate / instigate the hearer towards some aspired/ anticipated action or reaction. What is left unsaid or restricted because of decorum, propriety or etiqutte, is set deeply, concealed and hidden, behind/below the surface of flowery words, giving a beautiful description of nature or such other scenes. A direct word may wound the feeling of the hearer; but even an advice, a rebuke, a caustic remark or criticism could be inlaid in this uḷḷuṟai, as a sugar coated pill. Decent, refined, polite and respectful way of dealing with language in personal/private conversation is upheld in this literary theory. The outward, light, superficial, surface level meaning of a speech, a poem, is thus increased, deepened, intensified by the application of uḷḷuṟai.

As uḷḷuṟai enriches the speech of akam personae it is well considered as the soul of Akam poetry. It makes the poetic content

more meaningful and charming. It becomes an aesthetic element in literary appreciation. Through this poetic convention, an under current is found formed in the force of words. For the poet, it becomes handy, as a subtle way of expression. Through it, the 'characters give vent to their feelings - of pain and pleasure - in a most dignified way; The reader is thrilled, his imagination kindled, his emotion stirred, and gets aesthetic bliss! The outward - explict meaning, thus becomes secondary as the ultimate object is to stress the suggested sense.

The following caṅkam poem can be quoted as an example.

O! Chieftain,
Of the great land of waters,
    Where the lotus
    Flourishing in the sugar cane fields,
    Appeases the hunger of the bees -
Don't embrace me -
I've given birth to a child -
It'll spoil your appearance. (Aiṅkuṟunūṟu, 65)

From the description of the landscape, the feelings of the speaker is understood. 'The heroine (lotus) honours and entertains the guests (bees) in a home (field) unfit for her presence, as it is thronged by the 'other women' (sugar cane) of the hero' - this is the suggested content in the words of the heroine, in the context where she refuses the feigned love of the hero, on his return from the concubine, as he hears the birth of his son.

Another example from the caṅkam anthology, Kuṟuntokai:

O! Sea, who afflicted you?
Your voice is heard, even at mid-night -
Waves dashing against the white flowered screwpine
In the big grove on the beautiful shore
Where the fish eating cranes
Resemble a herd of white sheep of the Pūḻiyar.
(Kuṟuntokai, 163)

This is an interior monologue. Here the nature imagery contains the subtle meaning. The heroine finds a parallel of her emotional mood in the ocean scene; the gossip of the old women about her

love (cranes eating fish) pains her heart. Like the sea, she is restless and sleepless even during midnight, being separated from her lover. Though it seems that she is talking to herself about something else, she is suggestively revealing her own pathetic condition.

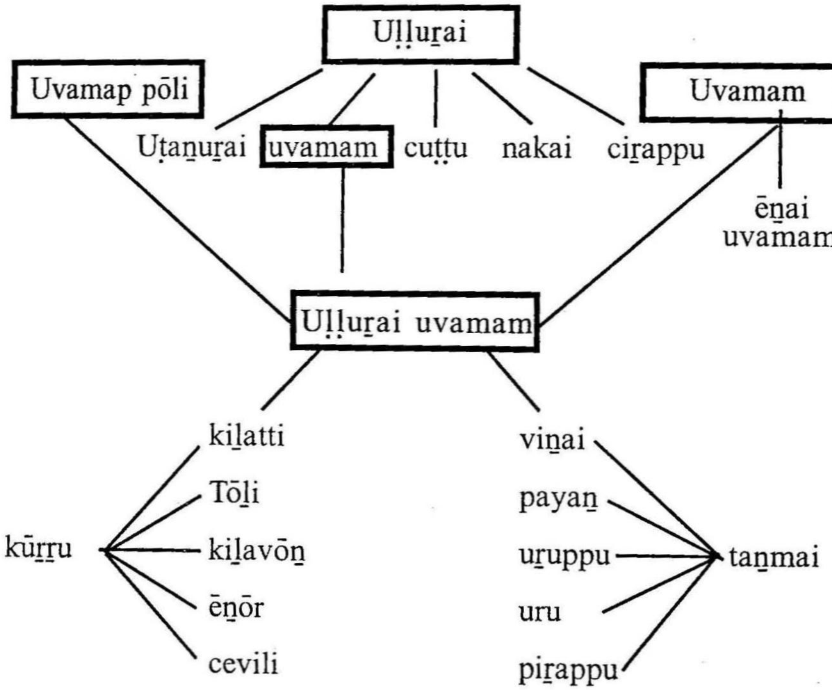
The caṅkam poems abound in similar examples. The principles of uḷḷuṟai are detailed in Tolkāppiyam itself. The commentators as well as modern critics help further understanding through their interpretations. Though uḷḷuṟai is unique to Tamil, especially to Tamil akam poetry, its universality is assertained by comparing and contrasting it with the theory of 'dhvani' and of 'objective correlative'.

Dhvani is 'that type of literature where there is an implied sense, clearly suggested and where this implied sense is predominant. The implied sense may be a fact, a figure of speech or an emotional factor. The suggested meaning depends on contextual factors and there is no one to one correspondence between an expression and the possible suggested meanings'. (Encyclopaedia of Indian Literature, Sahitya Akademi, New Delhi, 1988, Vol. 2, p. 1013. ff).

Objective correlative of T.S. Eliot is given as below. 'The only way of expressing emotion in art is by finding an "objective correlative", in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion, such that when the external facts, which must terminate in sensory experience are given, the emotion is immediately evoked' (T.S. Eliot, Hamlet, 1919 in Selected Essays, 1932).

Tolkāppiyam discusses about uḷḷuṟai at three different places in three sections of Poruḷatikāram (= the book of meaning/ matter), which is the chapter on poetics. Akattiṇaiyiyal, the section on akam details uḷḷuṟai uvamam (in verse 49-52); Poruḷiyal, the section on content discusses about uḷḷuṟai (in verse 46-49); and Uvamaviyal, the section on similes tells of uvamappōli (in verse 23-33).

The different aspects of the complex theory of uḷḷuṟai, the modes of indepth meaning are detailed in these. The following diagram puts them in a nutshell.



From this, it is seen that uḷḷuṟai is of five kinds, and the second one, is uḷḷuṟai uvamam; It is a variety of uvamam (simile) and is equated with uvamap pōli (pseudo-simile); It is used in the utterances (kūṟṟu) of hero, heroine, lady friend, foster mother and others. The parallelism of the overt and covert meanings lay in the spheres of action, use or result, form, colour and origin.

A detailed description of these, with examples from caṅkam poems follows:

1. Uḷḷuṟai uvamam

Akattiṇaiyiyal (49) says that there are two types of uvamam, viz., 'uḷḷuṟai uvamam', the implied simile and 'ēṉai uvamam', the other simile. It further defines the former, as, 'uḷḷuṟai uvamam is to inscribe the matter in such a way that the implied meaning is understood only through comparison' (51) and that, 'in the other uvamam, the meaning is explicit' (52). The corpus with which uḷḷuṟai originates is given as follows (50).

> Uḷḷuṟai will have all the karupporuḷs except
> God as the place of origin -
> So say the scholars well versed in Science of Literature
> (tr. S. Ilakkuvanar)

Elsewhere (20), Tolkāppiyam explains karupporuḷ, 'the kernal theme'. Besides God or deity (teyvam), it includes the flora and fauna of the land; it lists uṇā (food), mā (animal), maram (tree), puḷ (bird), paṟai (drum), ceyti (occupation), yāḻ (lyre/musical note), etc., the description of which will be the crest that covers the core of uḷḷuṟai; the corpus - the skeletal structure that internally contains the suggested sense.

In akam poetry, the five uripporuḷ (intrinsic themes), viz., union (puṇartal), separation (pirital), awaiting (iruttal), lamenting (iraṅkal), petty quarrel or sulking (ūṭal) and their causes (nimittam) correspond to the five landed regions (tiṇai) of kuṟiñci (mountain), pālai (desert), mullai (forest), neytal (sea-shore) and marutam (fertile fields), respectively. So, the nature back-drop - the landscape, the scenic description containing uḷḷuṟai should go in unison with the intrinsic theme so as to match the tiṇai content and identify the region.

2. Uḷḷuṟai

Poruḷiyal lists the five types of uḷḷuṟai, viz., uṭanuṟai, uvamam, cuṭṭu, nakai and ciṟappu (46):

> Contiguity, similitude, pointing, laughter and excellence
> These five are uḷḷuṟai according to an unbreakable tradition.
> (tr. K. Chellappan)

It is further noted that the aim of uḷḷuṟai is to impart endless pleasure (47); It may also contain auspicious words of praise, rebuke or reviling befitting to the context (48).

Of the five types of uḷḷuṟai, Akattiṇaiyiyal had detailed the second variety, viz., uvamam, ie., uḷḷuṟai uvamam, explained above. The other four types are neither detailed nor defined here or elsewhere in Tolkāppiyam. Only the commentaries of Iḷampūraṇar (Cir. AD 13th c) and Nacciṉārkkiṉiyar (Cir. AD 14thc) and other modern critics help in understanding these varieties.

(i) Uṭaṉuṟai

Uṭaṉuṟai means 'set with' -coexistent (uṭaṉ = with / along with). Iḷampūraṇar equates it with Iṟaicci, explained elsewhere in Tolkāppiyam. But Nacciṉārkkiṉiyar and contemporary critics explain it as a typical variety.

The implied meaning, when set along with the nature imagery, noted earlier, it forms this uṭaṉuṟai uḷḷuṟai.

It is also an additional suggested meaning that is set beside the imagery. In an example verse (Naṟṟiṇai, 172), the lady companion's words to the hero, contains this.

'In the white sand
While playing with companions
I left burried the seed and forgot-
It sprouted, grew;
I nurtured, pouring sweet milk mixed with ghee;
It is excellent than you;
Your elder sister'
- Thus told mother
Of the greatness of this puṉṉai tree;
So we feel shy of enjoyment here.
O! chief of the haven of shining waters,
    Where the white conch resounds
    Like the music of the bards,
If you favour,
There are yet other shadey spots.

Here, the lady companion, refusing enjoyment under a particular puṉṉai tree, on the reason that it is like an elder sister to the heroine, suggests an option of yet other shadey spots in the nearby areas. By this, she conveys the message that if he continues his usual meetings, the mother, who may come after to see the puṉṉai she had nurtured, may unwittingly come across the truth, and so to avoid such a situation he could look for other rendezvous. By this she also suggestively tells him to end such meetings and take steps towards a speedy marriage. The ulterior motive is inset through the link between the heroine and the puṉṉai tree.

(ii) Uvamam

In Uvamam, i.e. uḷḷuṟai uvamam, there will be one to one correspondence between the simile and the suggested content; there is correlation in the tenor and vehicle, in each and every element. A full parallelism is the distinctive feature. In an example from Akanāṉūṟu (46), the hero's conduct is set on a buffalo.

The red eyed buffalo
Detesting its stay in the muddy place,
During the evening, when the village sleeps,
Breaks the strong rope,
Removes the sharp thorney fence with the horns -
Plunges
    into the watery field, the fish to flee
    twisting the water-creepers
And
    Eats the cool flower, thronged by bees.

Here, in the words of the lady-companion, a caustic remark on the base behaviour and mean conduct of the hero lays hidden. The buffalo stands for the hero; breaking the rope is overcoming shame, destroying prestige; removing the thorney hedge is breaking family honour; horn stands for the bard who acts as an agent for such acts; flower - the courtesan; field - her abode: fish - her attendants; bee - others who are already with her, etc. The latent meaning goes in concordance with the intrinsic theme of marutam.

(iii) Cuṭṭu

Cuṭṭu is denotative. By pointing to one thing, if some other sense is hinted at, it forms this variety of uḷḷuṟai.

This is different from the earlier two varieties, as this is not co-existent like uṭanuṟai or parallel like uvamam; it also varies from the two later types, related to amusement (nakai) and embellishment (ciṟappu).

In an example from Akanāṉūṟu (188), the lady-companion, to be over-heared by the hero, asks the thundering cloud if it will merely rumble or pour rain to nurture the millet field of the mountain girl.

The multi layered cloud,
Sucked the ocean,
Darkened, rose, encircled the high sky,
Thundered like the war-drum,
Glittered as the swords drawn by the valourous soldiers
    who fought in the war-field
    of the kings, righteous and just;

Bless ye,
O! rain cloud,
Do you rumble in vain,
Or will you nurture
the millet field
guarded by the kuṟamakaḷ, sounding the instruments,
with her group of friends,
Wearing garlands of the golden blossom of Vēṅkai
and leafey dress of ceyalai.

Though an open apostrophe to the cloud, it is covertly addressed to the hero, within earshot, asking him to clarify whether he will merely keep on meeting the heroine secretly, resulting in unnecessary gossip, as the rumble, or decide, about taking her hand in marriage, as a rain nurtured fertile field.

(iv) Nakai

Nakai means, smile or laughter. Amusingly suggesting some idea; a message disguised in wit, humour, mock or satire; serious matter's manifestation as a joke is to be considered here. What is not specified is suggested by the humorous tone, setting a serious connotation behind, beyond a light jovial statement. In an example verse from Akanāṉūṟu (56), the heroine tells her lady friend, ironically, that she is amused whenever she remembers a recent happening and narrates a short episode - an event.

O! friend, I was amused....
The bard, on a mission to bring in a new woman
in marriage to him, the lord of the cool waters,
was frightened by a charging cow,
the mother of a new-born calf-
Threw down his lyre, ran
And sought refuge in my house.
Concealing my laughter
I went before him and told
'This is not the one
That is your house'
Bewildered he looked at me and himself
And stood confused bowing to me.

Here, the hero going after other women, with the bard helping as an agent, mediator, is suggestively mocked at, concealing the painful truth of his unfaithful act. Though literally, the heroine shows herself amused, the reader never stops with this expressed sense, as the implied sense is predominant. In another example from Kalittokai (96), the heroine pretends to believe the words of the hero that the marks / wounds on his body resulted from an encounter with a horse, but her teasing words resonate with the inlaid truth that it was because of his frolic with the harlot. It is a sarcastic way of expressing the truth.

(v) Ciṟappu

Ciṟappu is the fifth field of uḷḷuṟai where specially given superlative, magnified, exaggerated expressions inset a deeper meaning of excellence and embellishment. The speaker motivated by anger, ignorance, jealously or want (poverty?) pours forth such expressions, says Tolkāppiyam (Poruḷ. 49). Over and above this expressed sense lays the ulterior intention.

In a poem from Kuṟuntokai (3), the lovers union is neither described nor talked about, but enacted by the inset scene of the bees making rich honey from the rare flowers of the kuṟiñci.

Bigger than earth, certainly,
higher than the sky,
more unfathomable than the waters
is the love for this man
    of the mountain slopes
    where bees make rich honey
    from the flowers of the Kuṟiñci
    that has such black stalks. (tr. A.K. Ramanujan)

Kuṟiñci is a rare plant, which starts to flower only after nearly twelve years of planting, and flowers only once in twelve years, and so is a special source of excellent honey.

In an Aiṅkuṟuṇūṟu poem (203), the left-over water in the way side water-hole, muddied by the animals, is described by the heroine as 'sweeter than milk mixed with honey of her garden', revealing the great pleasure she had experienced in her married

life. In yet another Aiṅkuṟunūṟu poem (24), an exaggerated scene of crabs born on the death of the mother crab, co existing with the crocodiles that eat their young is given to codify the infidelity of the unfaithful hero.

> In his country
> spotted crabs
> born in their mothers death
> grow up with crocodiles
> that devour their young. (tr. A.K. Ramanujan)

Passion- pain and pleasure seem to cause such exaggerated expressions, which in an implied form convey the suggested sense.

3. Uvamap pōli

Uvamaviyal (24), while on a discussion about uvamai (simile) handles another terminology, viz., uvamappōli, meaning 'imitation simile', 'pseudo-simile' (pōli=like, similar, imitate). This is equated with uḷḷuṟai uvamam by the commentators and critics. There is also a different opinion that uvamappōli is uruvakam, ie., metaphor. Uvamappōli ***(it)*** is defined as below (23) :

> Without having any other sense
> when interpreted by means of the sources
> in accordance with the ancient usage,
> ***it*** can be understood by those
> who have the capacity of understanding
> such use of comparison (tr. S. Ilakkuvanar)

Through a portrayal, something similar to a comparision, if some thing else is understood, it is this pseudo simile. It is considered to have five types, based on the factors of similitude, or agents of comparison, as, viṉai (action), payam (result/use), uṟuppu (form), uru (colour) and piṟappu (origin/birth) (25). Elsewhere (1), when discussing about uvamai, Tolkāppiyam had already given the first four of the above five. These are the principle elements of relationship between the signifier and the signified.

The red eyed buffalo and the hero relate to each other because of action (Akanāṉūṟu 46); The rain cloud and the hero

are analogous on the ground of result/effect (Akanāṉūṟu 188); The lotus and the heroine have form as the common connotation (Aiṅkuṟuṉūṟu 65). The cranes resembling a herd of white sheep come close in colour to the white haired old women who gossip of the heroine's love (Kuṟuntokai 163); The puṉṉai tree and the heroine, born and nurtured similarly, come close to each other due to their origin/birth (Naṟṟiṇai 172).

Few more factors are discussed by Tolkāppiyam regarding uvamap pōli. How should a character employ this; where should it be pronounced; and whence does this originate?

> If the heroine tells, she will mention what she knows (26)
> For the lady-companion it will not go beyond the territory (27)
> To the hero, with fortitude will it be uttered (28)
> To all others the territory is not restricted (29)
> Expressions of both pleasure and sorrow
> Will appear in this mode of uvamam (30)
> The heroine may use this in two contexts (31)
> For the hero, there is no reservation of place/context (32)
> The lady companion and the foster mother
> Have the right to utter, in the proper place, befittingly (33)

While in happiness and when in sorrow, the heroine handles suggestion; she can bring in only the flora and fauna that she knows of. As for the hero, he can say or stress for sure any thing; there is no territorial restriction and he can refer to the landscape of other landed regions also; he can talk any time, anywhere. The lady-companion's choice of imagery is bound by the territory; and only in fitting circumstances she can mention it. For the foster mother also, the right of handling this technique comes only in the proper context. To all others, there is no limitation of area.

Elsewhere Tolkāppiyam (Ceyyuḷiyal, 181, 182) provides the lists of speakers, and from them 'the others' could he known. In kaḷavu (pre-marital love), the other speakers are pārppāṉ (brahmin ?) and pāṅkaṉ (he-friend). In kaṟpu (marital love) pāṇaṉ (bard), kūttaṉ (dancer), viṟali (dancing damsel), parattai (harlot),

aṟivar (the wise) and kaṇṭōr (the on lookers) along with those in kaḷavu are given as speakers. So these eight may come under ēṉōr, the 'others'.

To sum up :

(1) Uḷḷuṟai is inset, the implied meaning;

(2) It occurs in the utterances of the characters in akam poetry;

(3) It roots in the description of karupporuḷ, except teyvam;

(4) It has five varieties, viz., uṭanuṟai, uvamam, cuṭṭu, nakai and ciṟappu;

(5) Uvamam, ie., uḷḷuṟai uvamam is different from the 'other uvamam';

(6) Uḷḷuṟai uvamam is implicit, intrinsic while the other uvamam is plain, open and clear;

(7) Uvamappōli is another name for uḷḷuṟai uvamam;

(8) The five elements of correlation between the imagery and implied meaning are viṉai, payam, uṟuppu, uru and piṟappu;

(9) The context, content and handling of uḷḷuṟai uvamam is confined, restricted in the case of certain akam characters.

IṞAICCI

Iṟaicci, a traditional poetic theory, is the suggestive - extended sense, conveyed through the reference to the fauna in akam poetry.

According to the Tamil Lexicon (vol.l, p. 366), iṟaicci has the meanings : (l) flesh, (2) that which is agreable, pleasing, (3) distinctive features of each of the aintiṇai relating to the five tracts of land and (4) suggestive meaning conveyed indirectly by reference to the distinctive features of the tract of land.

The word iṟaicci is made up of the root iṟai and the verbal noun suffix -c-ci; iṟai as noun, has 'eminence' as one of its meanings; as verb it means, abide, stay, scatter, draw or extract, etc. (Ibid. p. 365). So, as an eminent figure of speech, trope, it is 'the meaning drawn, derived, extracted from a poem, based on the description of objects of nature - the flora and fauna, which abide or lay scattered in the poem'. It is the total, collective meaning, which gives a wholistic, complex approach.

As an illustration, a verse from Kuṟuntokai (208), a Caṅkam anthology, can be cited; In it the heroine gives the description of the flora and fauna of the hero's country, as below:

> ....that man, from the land
> where vēṅkai trees have broken trunks
> because roaring elephants knocked them down;
> but the trees still bloom
> so kuṟavar girls can pick the flowers
> standing on the ground
> to adorn their hair
>
> (tr. M. Shanmugam Pillai, David E. Ludden)

Being the utterance of the heroine to her lady-companion, during the absence of the hero, who is away on a mission, the description evokes an understanding of the emotional state of her. The scene of a broken tree reflects her broken heart; she is torn between the love for her people at home and the hero on the other side.Still,

she tries to be normal as the vēṅkai tree in bloom; now she has become a target for the gossipping women who easily pick on her.

Iṟaicci is discussed by Tolkāppiyam. It is first mentioned in Collatikāram (the chapter on words), while discussing about nouns, in the section on names/nouns, viz. Peyariyal (42). There it is used as a common word for fauna:

> In poetry, even if common names denoting iṟaicci matter occur, they will not be taken as high-gender nouns, as they come in accordance with the region.

Only in Poruḷatikāram (the chapter on content), the multi dimensions of iṟaicci are known of. The role and context of iṟaicci and its occurrence in the utterances of akam characters, the definition of iṟaicci, the aim, purpose and use of iṟaicci, the general nature of iṟaicci, etc., are given in crisp aphorisms. Kaṟpiyal and Poruḷiyal provide the context.

Kaṟpiyal, the section on marital life, refers to iṟaicci in the utterances of the heroine (7), and the young attendants (29). These help one to understand iṟaicci as kaṟupporuḷ, the kernal theme, ie., the portrayal of the flora and fauna of a region (tiṇai).

> The heroine, who had once eloped with the hero, now at home, talks lovingly, pointing to the events and iṟaicci of the mid-wilderness (through which they once traversed); which reveals her fear about the mission (now taken in the same tract) by the hero.
>
> The young-attendants' utterance contain - the nature of the route, the result of the endeavour, the outcome of the mission, questions and answers, the things and iṟaicci seen enroute and such other matters noteworthy.

In both these iṟaicci stands for the specific reference to the fauna seen enroute a trip, taken by the hero, while eloping with the heroine, or going on a mission.

An example verse from Kuṟuntokai (37) gives a short description of an elephant and its mate seen on the path, taken by the hero.

O! friend!
in the way he traversed
The big trunked elephant
to appease the hunger of the she-elephant
lovingly peels the tender branches of the yām tree.

If this is just a description, there is not much flavour added to the poem. There is an unheared echo in the scene presented, which cherishes the love of the hero for the heroine. The action and nature of the pair of animals exhibiting familial love is considered to evoke in the onlooker, the hero, thoughts about his wife at home, which will speed up the mission and ensure quick return.

This echoing effect is actually iṟaicci according to its definition in Poruḷiyal, the section on content (33-35). The use and handling of the description of objects of nature, if serves to bring about certain intrinsic implications or connotations by its properties, then it is taken as iṟaicci. The result is a different, deviating but extended meaning. Through the fauna, etc., the happy and sad emotional feelings of the lovers, the hero and heroine are expressed. The description of the action and characteristic qualities of the animals and birds, when lined with a true tone to reflect the remote thoughts of the hero and the heroine, forms this iṟaicci.

Poruḷiyal briefly defines iṟaicci as, 'iṟaicci tāṉē urip puṟattatuvē' (33). It means, 'iṟaicci is that (meaning) which rests outside uri (the intrinsic theme)'. In another reading, 'poruḷ' replaces 'uri', by which the definition will slightly change as 'iṟaicci is that (meaning) which rests outside the content'. Taking poruḷ, not as content, but as karupporuḷ, the kernel theme, it has been translated as follows:

iṟaicci is one which appears besides
fauna and flora of the land. (tr. S. Ilakkuvanar)

> iṟacci has meaning only extrinsic to (or outside) the image of the kernel theme. (tr. K. Chellappan)

In an example verse from Kuṟuntokai (92), 'the feeling of loneliness of the heroine on the approach of evening', which comes as a sub theme (tuṟai) under the uri-intrinsic theme - of Neytal tiṇai, is expressed through iṟaicci. The iṟaicci scene replaces and functions as uri:

> Pitiable
> are these curved - winged birds;
> During sun-set, in the wide sky
> they quickly fly, carrying prey
> to be fed into the mouths of their fledglings,
> living in the tall marā tree, by the way side.

The bird returns in time to its nest; but not the hero. The imagery overtly correlates the heroine's grief. This is the 'further meaning' looked to in iṟaicci. The following aphorism in Tolkāppiyam puts down this theory (34):

> There is yet other meaning
> born out of iṟaicci
> perceived (only) by those
> capable of knowing its nature.

This aspect of looking for meaning beyond meaning adds depth to the emotional portrayal, and through it, to the poem, so that it becomes more enjoyable to the reader.

Then, is iṟaicci just for the reader? When does it play a role in akam poetry? Tolkāppiyam says (35):

> While in distress
> indicating lovable matter in iṟaicci
> will function as assurance.

An explanative translation goes as follows :

> When the wife suffers (on account of his absence) making reference (by others) to things loved by him among the fauna and flora, is equal to vaṉpuṟai, i.e. compelling her to be patient assuring his immediate return. (tr. S. Ilakkuvanar)

Here, the need for iṟaicci, its role in the portrayal of the life of the hero and heroine in poetry is given explicity. Words of comfort are indirectly blended into and moulded as imagery portraying the amicable love life of the natural beings. Even in formidable circumstances animals showing love to each other indirectly exhibits the soft corner of the hero's heart, who seems hard hearted because of his separation from the heroine, being away on some important duty. A verse from kalittokai (11) pictures a scene enroute:

......They said
    That the forest is terrible
    unbearable due to fire like heat
    even to step on;

But they also said
    that in that forest
    the elephant first feeds its mate
    with the little water muddied by the calf
    and then only has a sip.....

The quoted lines act as a balm soothing the distressed heart and creates an optimism about the hero's speedy return. A poem from Naṟṟiṇai (21) shows a pheasant in the hero's words on his home ward journey:

O charioteer ....
Behold the fowl, the handsome denizen
Of the greening meadows, with its strident call
That quite resembles the sound that's made
By drops of milk on melting butter;
It spots on its skin minute dots
many in number, a showy bird;
Behold this forest fowl that digs
The earth made soft by the recent rains
To find the worm which it can offer
Lovingly to its waiting mate,
A sight that raises our spirits aloft!
Spur on the horses, let us homewards hurry!
(Tr. A.V. Subramanian)

The sight, quickens the trip home.

From these, and other examples from caṅkam poems, one can know that iṟaicci comes to exemplify the character and qualities of the hero; it is used by the lady companion to comfort the heroine and to make the hero put off or postpone his trip; it is handled by the heroine to express her grief; and by the hero to exhibit his eagerness to meet the heroine waiting at home (see R. Thamilarasi).

One more point about iṟaicci needs mention here. As iṟaicci has a suggestive meaning based on nature imagery, it is not always treated as a separate entity, but equated with uḷḷurai, especially, uṭanuṟai, a variety of it. But, from the days of the commentators to the modern critics there are attempts to differentiate the two. Giving certain distinctive features, K. Chellappan distinguishes these, which may be quoted here ('Uḷḷuṟai' and 'Iṟaicci'):

'The essence of uḷḷuṟai is that it is a meaning embedded in or intrinsic to the image and the meaning of the passage can be completed only by the image and its implical meaning.'

'Iṟaicci has its meaning 'outside' the image, that is, it is a meaning beyond the word, or beyond the setting'.

'If the setting has only explicit symbolism, it is uḷḷuṟai, but if it evokes a deeper emotional meaning beyond that, it becomes iṟaicci'.

'If the meaning of one is embedded in the words themselves, it is uḷḷuṟai, but if the inner meaning is not transparent, but something that transcends the words it is iṟaicci.'

'Uḷḷuṟai points to a meaning immanent in the images whereas iṟaicci is something which the image radiates or points to beyond itself'.

'In iṟaicci the bare situation becames the meaning whereas uḷḷuṟai consciously imparts human meaning into nature. It lays bare the meaning of the situation or taps as it were the meaning of the situation and the total meaning is more than the sum of its parts'.

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